

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-first Year.

Price, 15 Cents.

Subscription, \$5.00.

Foreign, \$6.00—Annually.

VOL LXI.—NO. 10

NEW YORK, WEDNESDAY, SEPTEMBER 7, 1910

WHOLE NO. 1589



Copyright by Mishkin Studio, New York.

BERNICE DE PASQUALI

Soprano, Metropolitan Opera. Will Also Concertize in America This Season

MR. FRANCIS STUART,
TEACHER OF SINGING, PUPIL OF LAMPERTI THE ELDER.
(Ten years in California.)
"Being in full possession of my method of singing, he has the ability to form great artists."
FRANCESCO LAMPERTI.
Summer Session at Summer Rates to July 15.
Studios 1103-4 Carnegie Hall, New York.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured.
MRS. BABCOCK,
CARNEGIE HALL, New York.
Telephone: 2634 Columbus.

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography, Normal Courses in Public and Private School Music, Special coaching for church trials.
New York School, 1202 Carnegie Hall.
Address Brooklyn School, 48 Lefferts Place.

JOSEFA MIDDECKE,
VOICE CULTURE—
PERFECT TONE PRODUCTION.
Only students who wish to study seriously de-
sired.
161 West 80th St., New York.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall,
New York.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

WALTER HENRY HALL,
Organist and choirmaster, St. James' Church,
New York; conductor, Brooklyn Oratorio Society;
extension lecturer on Church Music, Columbia
University, 430 West 116th St., New York City.

ADOLF GLOSE,
Concert Pianist, Piano Instruction. Coach for
professional and advanced singers.
Residence studio: 617 West 138th St., City.

LEOPOLD WOLFSOHN,
PIANOFORTE INSTRUCTION.
Studios: 111 West 117th St., New York; Tele-
phone, 6408-J. Morningside, Pouch Gallery, 345
Clinton Ave., Brooklyn; Telephone, 2173 Prospect.

E. PRESSON MILLER,
TEACHER OF SINGING.
1013 Carnegie Hall.
Telephone, 1350 Columbus.

VIRGIL GORDON,
PIANO INSTRUCTION.
West Eighty-sixth Street Studios.
257 West 86th Street, near Broadway, New York.
Tel., 6910 Riverside. Prospectus on Application.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 7948 Schuyler.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
151 W. 70th St. Telephone, 5331 Columbus.

MARY T. WILLIAMSON,
SOLO PIANIST.
Recitals, Concerts, Instruction.
Leschetizky Method. 21 East 75th St.
Phone, 1302 Lenox.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
Ryan Building, Room 111.
No. 140 West 42d St., New York.

LEONOR MARIA EVANS,
Graduate Royal Academy, Rome.
VOCAL INSTRUCTION.
55 West 39th St. Telephone, 241 Bryant.

ENRICO DUZENSI,
OPERA TENOR.
Teaches old Italian method. Teacher of Paula
Woehning, of Metropolitan Opera; Reginald Rob-
erts, tenor; Mary Cryder, well-known teacher,
Washington, D. C. Good voices cultivated by con-
tract.
488 St. Nicholas Ave., and
151 East 83d St., New York.

MRS. J. HARRISON-IRVINE,
Pianist—Accompanist 875 Carnegie Hall,
Instruction—Coaching New York.
Telephone, 1350 Columbus.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
864 Carnegie Hall.
Caia Aarup Greene, Pianist.

STEINBRUCH MUSICAL INSTITUTE,
Voice Culture, Piano, Violin, Ensemble Playing,
Harmony and Composition.
Director: Hugo Steinbruch.
236 Eighth Avenue, Brooklyn, N. Y.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
864 1/2 Carnegie Hall, New York.

SIGHT READING
For Vocalists and Instrumentalists.
MME. C. TROTIN.
Phone 5410 River. Carnegie Hall
Send for Pamphlet. Studio 805.

GRAND CONSERVATORY OF MUSIC,
Special course of teachers and professionals.
Degrees granted. Thorough course for beginners.
Dr. E. Eberhard, Pres't, 57 W. 93d St., New
York. Phone, 2147 River. (Thirty-fifth year.)

ELIZABETH K. PATTERSON,
SOPRANO. TEACHER OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

THOMAS BALL COUPER,
Certified Pupil of Prof. Sevcik, Prague.
VIOLIN VIRTUOSO AND INSTRUCTOR.
RECITALS AND MUSICALES.
508 Carnegie Hall, New York.
Phone, 6715 Columbus. 1 to 6 Tuesdays and Fridays

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 3747 Madison Square.

LOUIS STILLMAN,
Piano playing according to physiological and
psychological laws.
514 West 114th Street, N. Y.

MR. SAMUEL BOWDEN MOYLE,
Voice Culture, Style and Artistic Singing. Per-
fect Tone, Perfect Diction in English, German,
French and Italian. Residence Studio,
No. 43 East 21st St., New York City.

MORITZ E. SCHWARZ,
Asst. Organist Trinity Church, New York. Re-
citals and Instruction. Address Trinity Church,
New York, or Hasbrouck Institute, Jersey City,
N. J.

**AMERICAN CONSERVATORY OF
MUSIC OF THE CITY OF NEW YORK**
(Chartered by Board of Regents.)
EMIL REYL, Director.
SINGING, PIANO, ORGAN, VIOLIN, CELLO,
THEORY AND COMPOSITION.
Grand Opera School, 305 East 86th St.

THE STERNBERG SCHOOL OF MUSIC
CONSTANTIN VON STERNBERG, Principal.
Complete musical education in all branches.
Write for catalogue.
Fuller Building, 10 South 18th St., Philadelphia.

EFFIE STEWART,
DRAMATIC SOPRANO.
Vocal Instruction. Concert and Oratorio.
35 West Eleventh St., New York.
Phone, 4777 Chelsea.

JOHN W. NICHOLS,
TENOR.
Concerts—Oratorios—Recitals.
Studios: 801-822 Carnegie Hall, New York City.
Phone, 970 Columbus.

MME. SIDKY BEY,
MESSO SOPRANO.
Concerts and Recitals.
Care of Musical Courier, 437 Fifth Ave., N. Y.

DUDLEY BUCK, JR.,
VOCAL INSTRUCTION.
Summer Course at Special Rates.
JAMES O. BOONE, Assistant.
810 Carnegie Hall, New York.

WILBUR A. LUYSTER,
SIGHT SINGING.
(Gallin-Pais-Cheve Method.)
Special preparations of church soloists. Normal
course of school music. Vocal Instruction—
Choral Direction.
Address: Metropolitan Opera School, 1425 B'way.

Miss EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park.
Phone, 3187 Gramercy. New York City.

BRUNO HUHN,
TEACHER OF STYLE, DICTION AND REP-
ERTOIRE FOR VOCALISTS.
The Wollaston, 231 West 96th St., New York.
(Subway express station.) Phone, 8833 Riverside.

HAMBURG, GERMANY.
Bundes Strasse 15 (after October 1st).
MADAM WERA RESS HENRY
Authorized Representative of the Famous Louise
Ress Vocal Method (old Italian).

EARLE ALBERT WAYNE,
Concerts. PIANIST. Instruction.
Conductor, choral clubs, etc. 122 Carnegie Hall.

**LAMPERTI SUMMER SCHOOL OF
VOCAL MUSIC.**
Baxter Building, Portland, Me.
Beginning June 29th.
MRS. RATCLIFFE CAPEFON, successor to the
Maestro, G. B. LAMPERTI.
Formerly his authorized representative and as-
sistant. Address for terms, etc., The Gladstone,
Phila. Winter studios: Ogontz School, The Glad-
stone, Phila., Pa.

CLAUDE MAITLAND GRIFFETH
PIANO AND HARMONY INSTRUCTION.
Monday and Thursday afternoons, Pouch Gallery,
Brooklyn.
133 Carnegie Hall, New York.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETZKY METHOD.
Studio: Carnegie Hall, New York City.

MME. ADELE LEWING,
COMPOSER—PIANISTE—INSTRUCTION.
Certificate of Theodor Leschetizky.
Address: Residence Studio, 1125 Madison Ave.
Tel., 3788 Lenox. Or care of Steinway Hall.

LOUIS MILLER,
PIANO INSTRUCTION.
68 W. 112th St. Phone, 3713 R Harlem.

HALLETT GILBERTE,
TENOR—COMPOSER.
Composer of "Serenade," "The Raindrop," "The
Bird," "Youth," "Mother's Cradle Song."
Hotel Flanders, 131 W. 47th St.
Phone, 3021 Bryant.

MARK ANDREWS,
CONCERT ORGANIST.
21 E. 17th St., New York, or
32 So. Willow St., Montclair, N. J.

SIEGMUND GROSSKOPF,
SOLO VIOLINIST AND INSTRUCTOR.
ELISE GROSSKOPF,
SOPRANO—VOCAL INSTRUCTION.
1204 Carnegie Hall, New York.

MRS. REGINA WATSON,
SPECIALTY. Repertoire work with Concert
Pianists, and the training of teachers.
297 Indiana Street, Chicago, Ill.

JOSEPH JOACHIM SCHOOL,
STRINGED INSTRUMENTS.
Geraldine Morgan, Director.
Orchestral and Cello Department, Paul Morgan.
914 Carnegie Hall, New York.

FLORENCE HAUBIEL PRATT,
PIANIST. Pupil of Leschetizky, Vienna; Dr.
Martin Krause, Berlin. Studio: Fife Arms,
Broadway and 87th St., New York.
Phone, Riverside 3650. Office Hours 12 to 2 P. M.

ADELE LAEIS BALDWIN,
CONTRALTO.
Teacher of Singing and Lyric Diction.
Phone, 5757 Columbus. 915 Carnegie Hall.

WALTER S. YOUNG,
VOCAL INSTRUCTION.
801-802 Carnegie Hall, New York.

FLORENCE MOSHER,
PIANIST—INSTRUCTION.
Certificated by Theodor Leschetizky in 1894.
The Mosher-Burbank Lecture Recitals.
Address: 137 East Seventy-third street, New York.

AMY GRANT,
78 West 53th St., New York.
READINGS WITH MUSIC.
"Electra," "Pelleas and Melisande," "Salome,"
"Enoch Arden," etc. Instruction.

CARL FIQUÉ, Piano
KATHERINE NOACK-FIQUE,
Dramatic Soprano.
FIQUE MUSICAL INSTITUTE,
128 DeKalb Avenue, Brooklyn.

ELINOR COMSTOCK,
(pupil of Theodore Leschetizky) announces the
opening of a Resident Piano School for Girls in
New York City, October 12, 1910. For catalogue,
apply to Miss ELINOR COMSTOCK, 749 Madison Ave.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY,
ACCOMPANIST.
In Europe until September 7.
Address 28 Graun St., Berlin, Germany.

Miss GENEVIEVE BISBEE,
PIANIST—INSTRUCTION.
—Leschetizky Method—
Residence Studios: 38 East 60th St.
Phone, 6109 Plaza.

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 79th St., New York.

MME. EMMA A. DAMBMANN
CONTRALTO.
Voice Culture and Art of Singing. Concert and
Oratorio. Residence Studio, Hotel Calumet,
Phone: Columbus 1628. 340 West 57th St.

**THE NEW YORK INSTITUTE FOR
VIOLIN PLAYING, PIANO AND
VOCAL CULTURE.**
230 East 62d Street.
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

WIRTZ PIANO SCHOOL,
School for Solo Playing, Ensemble Playing,
Accompanying and Theory.
Classes in Methods for Teachers.
246 West 121st St., New York.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York.

DANIEL VISANSKA, VIOLINIST.
Returned from Berlin after nine years' successful
concertizing and teaching, will accept engagements
and a limited number of pupils.
Address: 488 St. Nicholas Ave., New York.
Mondays and Thursdays, 10 So. 18th St., Phila.

J. JEROME HAYES,
VOCAL INSTRUCTOR.
Van Dyck Studios, Eighth Ave. and 56th St.
Phone, 594 Columbus.

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT.
1186 Madison Ave.
Phone: 1332-79th St.

THE VON ENDE VIOLIN SCHOOL,
HIEWELCH VON ENDE, Director.
58 West 90th St., New York.

FIDELLA DARIO,
VOICE TEACHER, CHORAL DIRECTOR
AND COMPOSER.
303 Carnegie Hall, Wed. and Thurs.
Phone, 1350 Columbus.

JULIAN WALKER,
TEACHER OF SINGING.
Pure tone. Artistic interpretation.
Residence Studio, 55 West 95th St., New York.

GARIBALDI ARRIGHI,
VOICE CULTURE.
Metropolitan Opera House Studios.
1425 Broadway, New York.
Telephone, 1274 Bryant.

DR. EDOUARD BLITZ,
SCHOOL OF SINGING.
Carnegie Hall.
Address from June 15th to September 15th, 1910,
Conductor of the Casino Blankenbergh, Belgium.

ELLA MAY SMITH,
INSTRUCTION—PIANO, SINGING, MUSIC,
HISTORY.
HISTORICAL LECTURE RECITALS.
Residence Studio: 60 Jefferson Ave., Columbus,
Ohio. Telephone, Automatic, 2294.

ROBERTO CORRUCINI,
Vocal Instruction.
GRAND OPERA REPERTOIRE SPECIALIST.
Phone, 37 West 60th St.,
8865 Columbus. N. Y. City.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: Room 407, Pierce Bldg., Boston.

ANNA E. ZIEGLER,
VOCAL TEACHER.
Normal Class, Opera Class, Private Tuition.
Summer Course, 1425 Broadway (Metropolitan
Opera House Building), Phone, 1274 Bryant.

MILTONELLA BEARDSLEY,
PIANIST.
143 Carnegie Hall, New York.

A. BUZZI-PECCIA,
ITALIAN VOCAL SPECIALIST.
Especially recommended by
CARUSO, SEMBRICH, DE RESZKE
and greatest artists.
Circular on application. By mail only.
33 WEST 67TH STREET,
Atelier Building.

PAUL VOLKMANN,
TENOR.
Management The Quinlan International Musical
Agency, successors to the Wolfsohn Bureau,
1 West 34th Street, New York.
Philadelphia Address, 10 South 18th St.



MAXIMILIAN PILZER
VIOLINIST
Concert Direction M. H. Hanson
437 Fifth Avenue, N. Y.

Grace Kerns.

SOPRANO
ST. BARTHOLOMEW'S CHURCH, NEW YORK
Management: WALTER R. ANDERSON
5 West 38th Street

Mme. de RIGAUD
VOCAL ART. Summer Term, June 1 to August 1
Teacher of Frieda Langendorf, Metropolitan and Berlin Operas; Christian Hansen, Boston Opera; Fanny Ferguson, Savage Opera; Mme. Santa Morrell, opera in Germany; Olive Scholey, Mabel Leggett and Clementine Tetedoux in concert.
THE LINLUGH, Broadway, near 100th Street, NEW YORK

Frederick WELD Baritone
Soloist St. Bartholomew's Church, New York
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
Successors in the Wolfshagen Bureau
1 West 34th Street New York

MARGARET KEYES
CONTRALTO
Concert, Oratorio and Recitals
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
Successors in the Wolfshagen Bureau
3 West 34th Street New York



LOUISE ORMSBY SOPRANO
For Dates and Terms Address
HAENSEL & JONES
1 East 42d Street, New York

Granberry Piano School
GEORGE FOLSOM GRANBERRY, Director
Practical Training Courses for Teachers
Artistic Piano Playing
THE FAULTEN SYSTEM
Booklets—Carnegie Hall—New York



FRANK BOWNE
S T DRAMATIC SOPRANO
104 FIFTH AVENUE NEW YORK

Charles Wakefield Cadman Paul Kennedy Harper
IN THEIR
AMERICAN INDIAN MUSIC-TALK
For Terms and Dates, CADMAN
18 McKee Place Pittsburgh, Pa.

VOCAL INSTRUCTION Estelle BURNS-ROURE
33 East 22nd Street
CONCERT DATES—MARC LAGEN, 434 Fifth Ave., New York

MARGUERITE VON SCHEBEN Dramatic Soprano
825 Orchestra Hall, Chicago Ill.

WILLIAM DOENGES Violin Soloist
Violin instruction, Savick Method
Studio: 1947 Broadway, New York
Phone, 4668 Columbus

DUNNING SYSTEM
OF IMPROVED MUSIC STUDY FOR BEGINNERS
The only system indorsed by the world's renowned masters of Europe and America. Its superiority is acknowledged by all who know of it. Booklets, descriptive of the system and giving written indorsement of Leschetizky, Scharwenka, De Pachmann, Busoni and others, sent upon application.
MRS. CARRIE L. DUNNING, 11 West 56th Street NEW YORK

ADKINS BARITONE
Management: LOUDON G. CHARLTON
CARNegie HALL
Personal Address: 34 West 44th Street

VICTOR HARRIS THE BEAUFORT
148 West 57th St.
Tel., 3052 Columbus

Education from beginning to finish
Send for Booklet
VIRGIL 20th Season
Results Unsurpassed

Piano School and Conservatory
Fall Term Begins September 19, 1910
Mrs. A. M. VIRGIL, Director. School removed to 42 West 70th St., NEW YORK



R. DE LA MARCA
Voice Culture Specialist
Summer Studio from June 1st
Villa La Marca, Taphank, L. I.

Sixth Year Season 1909-10
LOUIS NORMAN CULLIS
VOICE PRODUCTION
Mr. Cullis is a pupil of the Royal College of Music, London, and teaches the Old Italian (Nava) method, having studied this method under Bouby of Paris and Visetti of London, both Nava pupils. He is especially equipped to impart it. Carnegie Hall.

CARLA PREYER
PIANIST AND COMPOSER
Professor of Music at University of Kansas
LAWRENCE, KANSAS
Recent Compositions:
SCHERZO IN B FLAT MINOR
CONCERTSTUECK FOR TWO PIANOS

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals with
MR. HENRY HOLDEN
Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston Symphony Orchestra, &c.
STUDIO: Steinway Hall
Address: Hill-View on Lake George, New York

VON STEIN ACADEMY OF MUSIC
Incorp. Nov., 1907
HEINRICH VON STEIN, President
Fifteenth Street and Grand Avenue
LOS ANGELES, CAL.

EMMA BANKS PIANIST
704 West End Avenue New York
Phone 7873-R Riverside



JOHN YOUNG TENOR
Lowerre Summit, Yonkers, N. Y.
Phone 237 N-5

NATHAN FRYER PIANIST
Concert Direction: M. H. HANSON
437 Fifth Avenue, New York

HARRISON WILD Concert Organist
KIMBALL HALL, 243 Wabash Ave., CHICAGO
INSTRUCTION
PIANO ORGAN
CONDUCTOR—Apollo Musical Club, Mendelssohn Club

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Choirmaster Brick Presbyterian Church, Conductor
Mendelssohn Glee Club 412 FIFTH AVENUE, NEW YORK CITY

LEFFSON-HILLE
CONSERVATORY OF MUSIC
Weightman Building Philadelphia, Pa.

Louise St. John WESTERVELT SOPRANO
Concerts, Oratorios, Recitals
328 Wabash Avenue CHICAGO

Mrs. HALL McALLISTER
Teacher of Singing
MUSICAL MANAGEMENT
407 Pierce Building BOSTON

MARX E. OBERNDORFER

Metta K. LEGLER ORATORIOS
CONCERTS
RECITALS
Address: 525 Orchestra Building Chicago, Ill.

HUDSON SOPRANO
Soloist Plymouth Church, Brooklyn
MANAGEMENT:
WALTER R. ANDERSON
5 West 38th Street, New York
Phone, 515 3th

ANTON FOERSTER PIANIST
1034 Lawrence Ave.
Chicago, Ill.

ESTHER PLUMB Contralto, Oratorio
Recitals, Concerts.
Address: 4173 Lake Ave., Chicago
Phone, Drexel 9339

Margaret RABOLD SOPRANO
Oratorio, Concerts, Recitals
141 East 10th St., N. Y.

LÉON RICE Tour 1910-11
Has sung to millions of people
MANAGEMENT:
THE SAWYER MUSICAL BUREAU
291 West 80th St., New York City

KITCHELL TENOR
Solo Management
HAENSEL & JONES
1 EAST 42d STREET, NEW YORK

EDWARD STRONG TENOR
7 West 92d Street
NEW YORK
Telephone 1246 Elver.

Lambert MURPHY TENOR
(St. Bartholomew's)
WALTER R. ANDERSON, Mgr.
8 W. 38th St., New York

Mme. OHRSTROM-RENARD Teacher of Voice in All
its Branches
444 Central Park West
New York, N. Y.

COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART
VICTOR HEINZE, President DR. CARYER WILLIAMS, Registrar
Full SUMMER SCHOOL in all Departments. Victor Heinze will conduct a Normal Class in Piano Playing and L. A. Torrens a Normal Class in Singing. Write at once for particulars to
REGISTRAR, AUDITORIUM BUILDING, CHICAGO

CHAPMAN GOOLD SOPRANO
ADDRESS
2314 Broadway, New York
Telephone, 1628 Riverside

FINNEGAN TENOR
Soloist St. Patrick's Cathedral
Concert, Oratorio, Recitals
2187 BROADWAY
Hill-2, Westinghouse

SWEET Teacher of George Fergusson, Berlin; King Clark, Paris; Dr. Carl Duft, N. Y.; Geo. Dixon, Toronto; Shannah Cummings, Katherine Bloodgood, Florence Melford, Viola Gillette, Maude Berri, Jeanette Fernandez, Edith Miller.
Special Operatic Training (Including Action)
1425 BROADWAY, NEW YORK
Met. Opera House Building

DAVID DUGGÁN TENOR
Oratorios—Recitals—Concerts
American Conservatory
CHICAGO, ILL.

WM. EBANN 'CELLIST
CONCERTS, RECITALS, MUSICALES
Studio 13 WEST 42ND STREET. NEW YORK

CARL BRUCHHAUSEN PIANIST
Concerts, Recitals, Musicales
STUDIO: 51 East 59th Street, New York
Telephone, 1946 Plaza

THE INDIANAPOLIS CONSERVATORY OF MUSIC
Music :: The Speech Arts :: Modern Languages
PIANO—Mr. Edgar M. Cawley
Mrs. Emiliano Renaud
Miss Eugenie V. Scrogie
SINGING—Mr. Louis F. Halanger
Miss Marion E. Scrogie
VIOLIN—Herr Johannes Miesch
Mrs. Edgar M. Cawley
SPEECH ARTS—
Mr. Charles Williams, Jr. & A.
In addition to the above, are twenty teachers of the highest standing. The largest and most complete school of Music and Dramatic Art in the Middle West. Ideal Residence Department for Young Ladies. EDGAR M. CAWLEY, Director, 430 N. Mer do St. Indianapolis, Ind.



The Oldest in America
The Best in the World.

CHICKERING & SONS,
ESTABLISHED 1823. BOSTON, MASS.

STERLING Pianos

High Standard of Construction
DERBY, CONN.

The EMERSON

1849—SHORT GRAND—1907

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.
In other words: *Short but not too short.*

EMERSON PIANO CO. BOSTON CHICAGO

SEND
FOR
OUR
PRICE
LIST
OF

GRAND PRIZE AND GOLD MEDAL ST. LOUIS EXPOSITION 1904

OLD AND NEW
VIOLINS

ITALIAN STRINGS

JOHN FRIEDRICH & BRO.

Sole agents in New York for the
THICOLONE Tested Strings
SEND US
YOUR ADDRESS

ESTABLISHED
IN 1883

360 FOURTH AVE.,
NEW YORK.

HIGHEST AWARD COLUMBIAN EXPOSITION CHICAGO 1893

VIOLINS
CELLOS
BOWS
STRINGS
CASES
Mandolins
GUITARS

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867

Miss Clara Baur, Directress.



Instructs, trains and educates after the best methods of
Foremost European Conservatories. The faculty num-
bers some of the Leading Musicians and Artists of today.

Location MUSIC Languages
Location ideal with respect to home comfort and luxu-
rious surroundings. The finest and most completely
equipped buildings devoted to music in America. Day
and resident students may enter at any time. Illus-
trated Catalogue FREE.

MISS CLARA BAUR
Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO

KRANICH & BACH

PRODUCE PIANOS

OF THE HIGHEST MUSICAL TYPE

FACTORY AND WAREHOUSES:

233 to 245 East 23d Street NEW YORK

Examine the workman-
ship on the Conover
Piano. Only a superior
instrument is so well
made.

Send for Catalog

The Cable Company,

Manufacturers

Chicago

Strich & Zeidler

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT
East 140th Street and Robbins Avenue NEW YORK

EVERETT PIANOS

Mme. TERESA CARREÑO

Will Throughout Her American Tour 1909-10 use only

EVERETT PIANOS

EVERETT PIANO CO., Boston

THE JOHN CHURCH CO.

NEW YORK CINCINNATI CHICAGO

M. **FLORIO** Grand Opera Tenor, Dramatic ("Scala" Milan)
TEACHER OF SINGING
MAESTRO OF THE REAL "VOCE POSTATA"

("Italian Voice Placement") the secret of the whole "ART IN SINGING"—without
these requirements "Bel Canto" or "Correct Singing" is an impossibility.
TRAINING FROM BEGINNING TO PERFECTION. Study of Grand Opera Repertory
in all modern Languages, professionals coached, and parts marked according to the
best traditions as performed at the Metropolitan and all the leading Opera Houses
in Europe. Teacher of Egan, Tenor Royal Opera, St. Carlo, Naples; John C. Black,
Baritone, Royal Opera, Berlin; Mme. Lilla Breton, Soprano Opera House, Venice;
Vincent Sullivan, Tenor; E. Oromonte, Concert Baritone; Mme. Orlean Worlee,
Concert Soprano, and many others whose names are prominent before the public.
STUDIOS, 104 WEST 79th ST., NEW YORK. Cable Address "Floriel." Phone, 7662 Schuyler.

F. **WINDOLPH** COLORATURA SOPRANO
First American Tour Season 1910-11
Exclusive Management:
MARC LAGEN, 434 Fifth Ave., N. Y.

H. **FOSTER** MEZZO-SOPRANO
CONTRALTO
Exclusive Management:
MARC LAGEN
434 Fifth Ave., N. Y. City

A. **VIRGIL** Virgil School of Music
48 East 22d St., New York
AUTUMN TERM
Begins October 8th
SEND FOR PROSPECTUS

LULU **DOWNING**
COMPOSER AND ACCOMPANIST

Hasg Recitals Featuring Vocal Artists of Note
ADDRESS:
MUSIC ART SHOP 8642 Kenmore Ave., CHICAGO

ALOIS TRNKA
CONCERT VIOLINIST AND INSTRUCTOR OF
THE SEVCIK METHOD

Graduate of Prague Conservatory under Prof. O. Sevcik.
76 West 113th Street, New York
Phone, 205 Harlem.

M. **ZECKWER**
SOPRANO
Management: HAENSEL & JONES
1 East 42d St., New York.
Philadelphia Address, 108 N. 3d
Phone, Franklin 281A

EDNA **SHOWALTER**
COLORATURA AND LYRIC
SOPRANO
Singing Title Role in "Pascetta"—Cincinnati, Aug.-Sept.
Under Exclusive Management, HAENSEL & JONES
One East 42d Street

SOME RARE PORTRAITS AND INCIDENTS IN THE LIFE OF WAGNER.—II.

BY ARTHUR M. ABELL.

It was a little more than two and three-quarter years after "The Flying Dutchman" première that "Tannhäuser" was first produced at the Dresden Royal Opera, this being the first Wagner première that had occurred there within three years. "Tannhäuser" was given on October 19, 1845. The accompanying facsimile of the original program will be found of interest. We meet here again with the name of the famous Mme. Schroeder-Devrient, who sang the part of Venus. Tichatschek gave the title role and a more impetuous Tannhäuser probably never lived. In speaking of this initial "Tannhäuser" rendition, Wagner wrote:

"The public at the very start was deprived of the possibility of having the right conception of the drama, because it was laboring under the delusion that it was not to hear a drama, but an opera, in which the main thing for them was the pleasure to be afforded their ears. They expected

enjoyment from their nerves of hearing and for that the singing of arias was the principal thing." Wagner was never satisfied. After several repetitions of "Tannhäuser" he wrote: "I gradually succeeded in getting the opera introduced, thanks to the good will of the direction and above all to the zeal and talents of the singers. I will leave it, however, to any just person to decide whether twenty repetitions of the opera, with calls for the composer at each, could compensate me for the bitter knowledge that a large part of the applause is due to a misunderstanding of my artistic aims."



Madame Schroeder-Devrient as Venus and Josef Tichatschek as Tannhäuser at the première in 1845. From the original drawing made at the time.

The accompanying picture of Tichatschek as Tannhäuser and Mme. Schroeder-Devrient as Venus is from a drawing made at the time. I do not know who the artist was, but the original drawing is now in the possession of Julius Nilius, of Vienna. Tichatschek was a remarkable, temperamental singer, but as an actor he fell far short of Wagner's mark. Wagner himself wrote of him:

"The first Tannhäuser was an admirable singer, but he was so steeped in the old style opera that he could not succeed in grasping the characteristic features of the text, which made greater demands upon his histrionic than upon his vocal abilities. That place in the debut of the second finale ('Zum Heil den Sünder zu führen') I was obliged

to strike out after the first performance in Dresden, because Tichatschek, who was then in the full possession of his brilliant vocal powers, could not grasp the meaning of this ecstatic depression."

Wagner made such enormous demands upon the singers that few wholly understood him. On the occasion of Tichatschek's fortieth jubilee Wagner sent him the following telegram of congratulation:

"Vierzig Jahre brav gesungen,
Manchen Ehrenkranz errungen,
Wachtelschlag und Peitscheknall
Kühn entgegen überall,
Alle Tenoristen Schreck
Preise ich mein Tichatschek."

Joseph Tichatschek was born in 1807 and died in 1886. Two singers who met with Wagner's full approval were Madame Schroeder-Devrient and Albert Niemann. The



FACSIMILE OF WRIT FOR THE ARREST OF RICHARD WAGNER FOR PARTICIPATING IN THE REVOLUTION OF 1849. (See text for full explanation and translation.)



FACSIMILE OF THE PROGRAM AT THE PARIS PREMIERE IN 1861. When was witnessed the greatest operatic fiasco and scandal known in the annals of music.

veteran Niemann, who is still living here in Berlin, was the hero of the first performance of the "Ring" in 1876 and many subsequent Bayreuth festivals. It was he who sang the title role in that famous production of "Tannhäuser" in Paris in 1861, which was the occasion of one of the greatest operatic scandals in the annals of music. A facsimile of the original program of that memorable performance is herewith given; also a picture of Niemann as Tannhäuser at that time. The photograph shows him in his Pilgrim's dress in the last act. As is well known the work had a tremendous fiasco in Paris.

Wagner himself wrote of the affair as follows: "It was the business of the Jockey Club to see to it that this opera without a ballet should not be presented to them evening after evening, so they brought a number of hunting whistles and similar instruments, with which they maneuvered against 'Tannhäuser' in the most callous fashion. It was in vain that the Emperor himself applauded my work; until the very close the applause was accompanied by screeching and whistling." In spite of this fiasco "Tannhäuser" was twice given and the management of the Grand Opera would have given it oftener had not Wagner himself withdrawn it. The composer received a fee of 750 francs for the three performances, or fifty dollars for each performance. Niemann had been engaged for the entire month with a salary of 60,000 francs.

Here is Wagner's own opinion on the celebrated Niemann: "Niemann possesses inexhaustible abilities. Hitherto he sang only by instinct, but now for a month he has done nothing but follow my direction." Wagner wrote this to his friend, Mathilde Wesendonck, in September, 1860, some months before the Parisian production of "Tannhäuser." While studying the opera Niemann associated freely with the Paris critics and they all predicted a fiasco for the work, and this had a very depressing effect upon him. Wagner, in turn, was greatly enraged at Nie-



ALBERT NIEMANN.

The greatest of all Wagnerian tenors, as Tannhäuser in the Paris production in 1861.

MAURICE ARONSON

Pianist and Instructor of Advanced Piano Playing
For ten years the only assistant of
LEOPOLD GODOWSKY
ARENBERG RING 9 TÜR 6, WIEN III., AUSTRIA



ARTHUR

van EWEYK

The DISTINGUISHED DUTCH-AMERICAN BASS-BARTONE

AMERICAN TOUR: Oct., Nov., Dec., 1910, Under the management of H. GODFREY TURNER, 1402 B'way, New York.

ALEXANDER

HEINEMANN

The Great German Lieder, Ballad and Oratorio Singer

KGL. KAMMERSÄNGER

(Royal Court Singer)

First American Tour

From November, 1910, until June, 1911

(By arrangement with Concert Direction, Arthur Bernstein, 33 Georg Street, Hanover, Germany)

EXCLUSIVE MANAGEMENT:

R. E. JOHNSTON

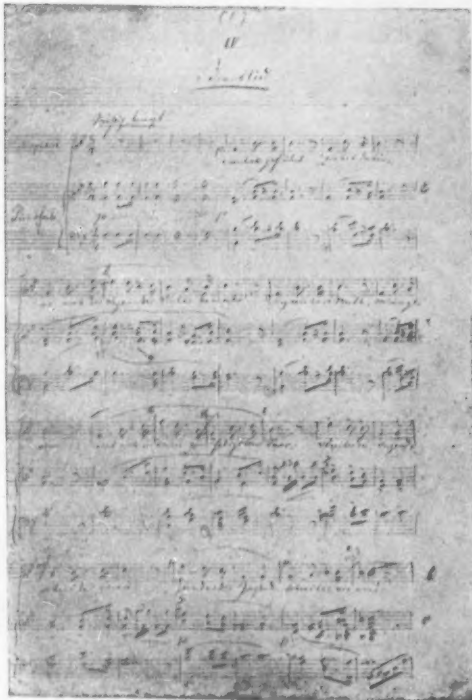
St. James Building, Broadway and 26th Street,

New York City



mann for mingling so freely with the critics for whom he always had such contempt, and this finally led to a break between the two. This breach was not mended until eleven years later, in 1872, when Niemann assisted in laying the cornerstone of the Bayreuth Festival Theater.

The facsimile of a page of the "Wedding March" from



FACSIMILE OF THE "WEDDING MARCH" FROM "LOHENGRI" IN WAGNER'S OWN HAND.

"Lohengrin" in Wagner's own handwriting is herewith reproduced. The original is in the possession of Breitkopf & Haertel of Leipzig. Today we look upon "Lohengrin" as the most hideous of Wagner's music dramas; yet he himself even then considered that he had broken with the old style of melody. To quote his own words on "Lohengrin": "I had wholly discarded traditional melody. Here the text was to be given in a way that should arouse the sympathy of the listeners not by means of melodic expression, but by expressing the feelings of the text itself. Each of the principal moods had to have its own particular form of musical expression to be impressed upon the ear as a distinctive musical theme, and this came about quite of itself through the interweaving of a web of principal themes, and this web was spread, not merely over a single scene, as was formerly the case in operas, but throughout the en-

tire drama, and, indeed, in such a way as to form the closest relationship with the poetic intentions."

Of great interest is the "Steckbrief," or writ for arrest, which was issued by the Dresden police and published in a number of papers at the time Wagner fled from Dresden, after his participation in the revolution of 1849. A translation of the text of this writ is as follows:

STECKBRIEF.

The Royal conductor, Richard Wagner, somewhat more fully described below, is sought for trial because of a material participation in the revolutionary movement that occurred in this city. Thus far, however, it has not been possible to apprehend him. For that reason the attention of all police authorities is called to him and they are requested to arrest him if he comes within their jurisdiction and to notify us immediately of the fact.

Dresden, May 16, 1849.

DEPUTATION OF THE CITY POLICE,

VON OPPELL.

Wagner is thirty-seven to thirty-eight years old, is of medium size, has brown hair and wears spectacles.

In his own account of his life Wagner wrote of his connection with the revolution as follows: "My interest publicly shown in the longed for change of the existing de-

testable conditions that hemmed in the development of a pure, free and beautiful humanity caused me to appear as a real revolutionist like every foolish political demagogue and socialistic hater of oppression and made of me in the decisive hour a fugitive from the world of politics into exile."

Wagner left Dresden early in May, 1849, and via Freiburg, Chemnitz, Weimar, Coburg and Lindau he arrived at Zürich on the 28th of the month. The beautiful Swiss town was to be his asylum for a number of years.

(Continued next week.)

A Bear Acknowledgment.

From Berne, Switzerland, comes the accompanying zoological card, sent by A. J. Goodrich, who writes: "Mrs.



Goodrich and I are enjoying this quaint, interesting old town. We intend to return to Paris this week. Best regards to THE MUSICAL COURIER and all my American friends."

More Compliments for the American Musical Directory.

Madame C. Trotin, the well known teacher of theory, sight reading and ensemble singing, writes as follows in appreciation of the American Musical Directory, published by Louis Blumenberg:

I wish to express to you my gratitude for the help that your Musical Directory is to me. Through it I have been able to get in touch with many musical people whom I did not know before and who needed my work very badly.

With renewed thanks, I am,

Sincerely yours,

C. TROTIN.

Carnegie Hall, Studio 805.

Maconda Leaves the Mountains.

Charlotte Maconda has left her retreat in the Adirondacks and has come back to New York for the season. She will soon announce her early autumn engagements. The soprano is in superb voice and spirits and is looking forward to the brightest year of her career. Demands have already been made upon her for several of the leading music festivals and as usual, she will sing with orchestras and the leading musical organizations of the country.

EDGAR

STILLMAN-KELLEY
STEINWAY HALL, NEW YORK, N.Y.

HOWARD WELLS

PIANIST AND TEACHER
Authorized Representative of
LESCHETIZKY
Berlinsgaden St. 24 Berlin W., Germany

VITTORINO MORATTI

VOCAL INSTRUCTION
For four years the only assistant of the late G. B. LAMPERTI
Authorized representative of his method
Berlin W. Landhaus St. 49

E. POTTER FRISSELL

Leschetizky Method

For ten years a highly successful teacher of this famous method. Certificated and highly endorsed. Pupils appear frequently in public recitals before a musical audience. Special attention to Teacher's Course; also to piano harmony and theory. Apply, Eisenstuckstr. 16, Dresden, A. Germany.

GEORGE FERGUSON
BARITONE

Vocal Instructor
AUGSBURGER ST. 64, BERLIN W., GERMANY

LOUIS BACHNER
PIANIST AND TEACHER
BERLIN
Address: Warburg Str. 27, Berlin, W.

MAESTRO FRANZ EMERICH

VOCAL INSTRUCTION and MADAME TERESA EMERICH
PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE

Some Distinguished PUPILS of MAESTRO and MADAME EMERICH:

CAVALIER MARIO SAMMARCO, the famous Italian Baritone.
FRANZ GUENIEFF, Baritone of the Berlin Royal Opera and Amfortas of the "Parsifal" Tour.
CHARLES BALMOR, Dramatic Tenor, of the Hammerstein Opera, and the Lohengrin of Bayreuth Festival.
FRANCIS MACLENNAN and *Mme. Macleennan-Easton, of Berlin Royal Opera.
*TRUDY BRATTUCK.
FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of "Parsifal" Tour.

PAUL MITTEL, Dramatic Tenor, Vienna Imperial Opera.
PYRAM GRISWOLD, the Bass of the Berlin Royal Opera and Gurnemans of the "Parsifal" Tour.
MICHAEL SEYER, Heroic Tenor of the Royal Opera, Munich.
HANS TÄZLER, First Dramatic Tenor, Carlsruhe and Munich Royal Opera.
*FRANCES ROSE, Soprano of the Berlin Royal Opera.
MARGARETHE MATZENHAUER, Mezzo-Soprano of the Royal Opera, Munich.
MARCELLA LINDB, the renowned Concert Singer.
*ELISABETH FARRY, of Berlin Royal Opera.

ADAM BISSER, the famous basso, now of the Metropolitan Opera.

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN

The names marked * are those of pupils of Mme. Emerich.

BERLIN, W. W. Nicolai-Platz, 1st
Telephone: Amt Wilmersdorf No. 2067



JULIUS CASPER

Address: Care Concert Direction
WOLFF, Berlin, W. Flottwell St. 1

VIOLIN VIRTUOSO now con-

certaining in Europe
"The tradition of JOACHIM especially in the first allegro (Beethoven concerto) was very evident."—Vossische Zeitung, of Berlin.

"A highly endowed violinist. He rendered the Brahms concerto in an absolutely masterful manner. His playing is distinguished by beauty of tone and great power."—Deutsche Tages Zeitung, of Berlin.

ROMEO FRICK

CONCERT BARITONE AND TEACHER OF SINGING
Address: Care of MUSICAL COURIER
Motz Str. 36, Berlin W., Germany

VERNON SPENCER

KLAVIER-PÄDAGOG
HEILDRONNER ST. 16, PORTAL II,
BERLIN W., GERMANY

Tributes from Alexander Heinemann's Admirers.

The following remarkably laudatory and enthusiastic letters have been received by Manager R. E. Johnston from pupils and admirers in America in regard to the coming American tour of Alexander Heinemann, the great German baritone. THE MUSICAL COURIER takes pleasure in reproducing them. A perusal of these testimonials of esteem go far toward showing the character of the Heinemann artist.

I coached with Mr. Heinemann and I certainly congratulate you for having the management of so wonderful an artist.
Dayton, Ohio, August 26, 1910. J. LOUIS SHANK.

I shall be located in Oak Park, Chicago, this year. Anything I can do for either Mr. Heinemann or Mr. Scharwenka I will be glad to do.
Boonville, Ind., August 27, 1910. W. OTTO MIESSNER.

Took voice of Heinemann summer of 1909. Think he is the greatest baritone living.
Connersville, Ind., August 1, 1910. GUYMON E. ALLEN.

It will be one of the greatest pleasures of my life to write a letter in behalf of my dear "meister" if it will in any way help to make America believe him to be the great artist I know him to be. He has done so much for me and I am so grateful to him that I feel, should I write a letter offhand without some time for deliberation, it would be so full of enthusiasm that the public would be inclined to doubt my veracity. I desire Mr. Heinemann's success more than



ALEXANDER HEINEMANN
AND W. OTTO MIESSNER.

my own and if there is anything at any time I can do to make his already assured success greater, please do not hesitate to let me know.

You can in no way imagine my delight when I learned that you were to give America the opportunity of hearing the greatest of all baritones—Alexander Heinemann. Europe has heard him with the greatest pleasure for years and never have I attended a concert where Heinemann's name appeared on the program but that standing room was at a premium. I had the very great opportunity of four years' private study with Mr. Heinemann, a lesson almost every day, and during these never-to-be-forgotten years of study with my beloved "meister" I thought I never could be more grateful to him than I was at that time; but now, when thrown upon my own responsibility, I find that he

has made the way so easy for me. All things which seemed so difficult then are perfectly clear to me now, all due to his unlimited patience and thoroughness. Words would fail me if I should even attempt to tell just how grateful I am to Alexander Heinemann.

He never seemed to have to study interpretation. He lived his songs. I have seen him hold his immense audiences as if in a

trance for a full minute after the final pianissimo of Schubert's "Litanei," the silence so profound that people seemed afraid to break it with the thunderous applause which he never failed to arouse. Then again after the rendition of Beethoven's "Der Kuss" or Loewe's "Storchentochter," I have seen them almost hysterical with laughter, and he always had that supreme power that marked him the great master—to sway his audience at will and make them feel with him. I remember once that when he was called to Dessau to sing the part of Me-phisopheles in Berlioz's "Faust," he had barely four hours, while en route, to prepare this very difficult role. I heard the performance and never have I seen such a demonstration. He sang the part with such dramatic feeling and intensity, such absolute forgetfulness of self that the poor tenor thought the Devil surely had him, forgot his cue and looked as if he would like to break and run. It was after this performance that the Herzog and Herzogin of Amblatt heard him for the first time and commanded him to give a private recital the following week at the palace, at which performance he was made Kammer-sänger.

No words of mine can do Mr. Heinemann justice. America will soon have the opportunity of judging for themselves in listening to the glorious voice of this great artist. You are both to be congratulated, he in having such an impresario and you in being able to present to the music lovers of our country the greatest lieder singer and baritone of Europe.
Winchester, Ind., August 29, 1910. LITTA GRIMM.

To say I was delighted when I read some weeks ago you were to bring our "meister" Alexander Heinemann to America this season expresses my pleasure but mildly. Let me congratulate you most heartily. I have witnessed his triumphs not alone in Berlin, but in London, Copenhagen and other European centers where the audiences were carried away. In London, where the atmosphere of the concert hall is known to be more frigid than in any European capital, the people were aroused to the highest pitch of enthusiasm.



ALEXANDER HEINEMANN.

No baritone has aroused more attention than he. His voice is a phenomenon which Nature creates only in moments of reckless generosity. The compass is unique, for Heinemann sings not only perfectly pure tones in the bass region down to F sharp, but, without calling to his aid a falsetto, he is able to intone with perfect purity the high tones of the tenor register, up to one-lined B. To his coteries of devoted students as well as thousands of others he will always be an inspiration and represent the highest in vocal art. His broad sympathies and generous nature command the love and respect of all, and I am sure I voice the sentiment of all his



DOROTHEA NORTH.

American pupils when I say, to us there is none greater than Alexander the Great (as he has often been styled) and we await his coming with keenest delight.
Chicago, Ill., August 5, 1910. DOROTHEA NORTH.

Frances Alda's Tour.

The brilliant success that Frances Alda has enjoyed in Europe this summer promises well for the first American concert tour to be made by this artist under London Charlton's management. Madame Alda was especially complimented and praised for her operatic work in Paris, as well as for her recital appearances at the various European watering places. She will open her American tour at Ann Harbor, Mich., on October 20, which engagement is to be under the auspices of the University School of Music. Emporia, Kan., will be visited on October 25, and Denver on October 27, while a recital for St. Joseph, Mo., is scheduled for October 31. From November 4 to 14 Madame Alda will appear with the Boston Opera Company, this limited engagement to be followed with concert appearances in Cleveland, Akron, Chicago and Minneapolis. The prima donna has been engaged for a series of appearances the latter part of November in Montreal where a new opera company is to be launched under the management of Albert Clerk Jeanette. In December she will appear in New York with the Volpe Symphony Orchestra, and will give recitals in Brockton (Mass.), Boston, Lincoln (Neb.), Omaha and Kansas City.

Miss Tuthill Engaged for Concert in Holland.

Clara Strong Tuthill, the American soprano, while on a visit to The Hague was recently requested to sing at a reception tendered her teacher, F. L. Torriani, of Carnegie Hall, New York. Her beautiful soprano voice so impressed the representative of the Philharmonic Berlin Orchestra that she was engaged to sing at the concert given August 24 at the Kurhaus Scheveningen, Holland.

Overton Moyle Denies Rumor.

Overton Moyle, the baritone, denies the report that he is going to London this autumn to fill an opera engagement. Mr. Moyle's plans for the season of 1910-11 are made and he will remain in America and give recitals and as heretofore sing in concerts and oratorio productions.

Rochester is on the upward curve of a wave of musical development and it is every good citizen's duty to help. The most important phase of the coming season is, undoubtedly, Mr. Ball's remarkable series of concerts. If that can be carried to success, Rochester's days of provincialism in music are at an end.—Rochester Post-Express.

VAN YORX

Telephone 3701-38th Street STUDIO: 434 Fifth Avenue, Corner 39th Street

ROSA OLITZKA Prima Donna Contralto
Oratorios—Concerts—Recitals
5142 Michigan Avenue, Chicago, Ill.

JANPOLSKI Russian Baritone
ORATORIO RECITALS
Direction: HAENSEL & JONES
East 42nd Street, New York
Residence: 305 West 124th Street

FLORA WILSON SOPRANO
THE PORTLAND
WASHINGTON, D. C.
For Concerts and Recitals

ISABEL HAUSER CONCERT
PIANIST

Address THE APTHORP, Broadway and 79th Street, New York
SEASON 1910-11 Direction: MRS. PAUL SUTORIUS, 1 West 34th Street, New York

CONNELL BASS-BARITONE
In America Season 1910-11
Exclusive Management: HAENSEL & JONES
1 East 43d Street, New York

ALFRED G. ROBYN
COMPOSER, PIANIST, ORGANIST
COACHING AND INTERPRETATION
WILL OPEN HIS STUDIO IN NEW YORK
Address temporarily, Care MUSICAL COURIER.

For Accurate Piano Tuners, Address:
AMERICAN SCHOOL OF VIBRATION
106 East 23d Street, New York City

Mme. KIRKBY-LUNN
The Great English Contralto will Visit
America January, February and March
Oratorio, Recital, Concert
MANAGEMENT:
LOUDON CHARLTON
Carnegie Hall, NEW YORK

Josephine McCULLOH
DRAMATIC SOPRANO
MANAGEMENT:
ANTONIA SAWYER, 251 West 88th Street, New York

THE COMBS BROAD ST. CONSERVATORY
1329-31 South Broad Street
PHILADELPHIA, PA.
Women's Dormitories
Free Year Book
OILBERT RAYMOND COMBS, Director

VIOLA WATERHOUSE SOPRANO
Management: MARC LAGEN, 434 Fifth Avenue, New York City

EVAN WILLIAMS TENOR
Management, MARC LAGEN, 434 Fifth Ave., N. Y. City.

J. FRED WOLLE ORGANIST
Address: THE QUELHAN INTERNATIONAL MUSICAL AGENCY
Successors to the Walfohn Bureau 1 West 34th Street, New York

The School of Prof. Jacques Dalcroze for the Cultivation of Music and Rhythm in Dresden-Hellerau.

BY E. POTTER-FRISSELL.

A general stir was created throughout the musical world of Germany and Austria last season, by the appearance of something new in the field of pedagogics, when Professor Jacques Dalcroze, of Geneva, introduced a few of his pupils and their performances, as illustrations of his theories and proof of their efficiency upon the concert stages of Cologne, Berlin, Stuttgart, Vienna, Dresden, and elsewhere, with the object of making his methods better known in Germany. In Geneva, the professor has had more than 350 pupils, from the age of six years onward. Yet he found that these pupils were mostly Germans, or Austrians—Dalcroze is an Austrian by birth and took his course of instruction in the Vienna Conservatory, where his methods are to be introduced—and hence the wish arose to make his school and ideas better known and more prevalent in this country. In Stuttgart his methods are to be used and made obligatory at the Royal Opera, now under the direction of Prof. Max Schillings. Dresden followed this example and formed a committee composed of leading musical and municipal authorities, at whose head are the Saxon Prime Minister, Graf Vitzthum von Eckstadt, the general Intendant of the Royal Opera, Graf Seebach, Hofrat von Schuch, Geheimer Rat Dr. Beutler, the Ober-Bürgermeister, and others. They made Dalcroze an offer to found a school in Dresden, which, like Weimar, is a city of the muses, a place where the art instinct is strong and love for it, great and ideal. Having won the name of the "Florence of the Elbe," Dresden endeavors to live up to her reputation and hence there are the will here and the desire for the culture at its highest. Dresden's art criterium is higher; her artistic taste and choice are eclectic; here also, especially in the newly formed suburb of Hellerau, is the quiet seclusion so necessary for the development of talent. Provincial Dresden may be—so were Weimar and Meiningen—yet from such quiet localities spring the greatest movements in the symphony of progress, and there great talent, great ideas, develop. Hence Dalcroze, from among many offers, has accepted the art loving Dresden as most appropriate to the furtherance of his great cause, the Dresden once (with Leipzig) the city of Wagner, the city of Weber, the city of Schopenhauer, all of them names representing great epochs, great and new departures in art, music and philosophy.

But to return to the subject, I must now attempt to explain in what respect the school of Dalcroze is new and great. His theories are based upon a principle, which ought to be self evident, that for every branch of musical study, there should first be laid a general foundation, a thorough preparation and development insured of musical faculties and capacity, before the special study is begun. That his object and striving are still more far reaching than this, I shall eventually prove. Professor Dalcroze maintains that "there is today no school in existence where the rudimentary artistic instincts, belonging to every side of human activity, are cultivated, and where all the senses and emotional faculties are developed, in that harmony with each other, and that perfection, which scientific training and the power of reasoning" make possible. This new school Professor Dalcroze seems to base on the principle of rhythm, thus following the oft quoted saying of von Bülow, "Am Anfang war der Rhythmus" ("In the Beginning was Rhythm"). The professor goes further and says that without absolute control and perfectly healthy normal conditions of the body, there can be no perfect sense of rhythm developed, maintaining that with these conditions and the perfect sense and acquirement of rhythmic control, the whole nervous system is influenced. When healthful, reposeful, controlled and well balanced, our whole views of life become almost metamorphosed. With perfect harmony in ourselves, we see and perceive

the All, the Great Prevailing Harmony, ruling in the universe. We become ourselves in harmony with the world and our surroundings, and the result is a far happier life, a far happier view of life. If the ignorant think that Dalcroze goes too far with his assertions, I refer them to the saying of Schopenhauer, who declared that "an explanation of music would form a philosophy of the world"; also to the discussion of Herbert Spencer, in the periodical called "The Mind," with Richard Wallaschek; the former arguing on the psychological influence of musical culture, through melody, the latter taking the side of rhythm. Thus the will, self control, mental balance, bodily equilibrium, are the psychological subjects first to be handled. Equally important with this, is the free development of bodily plasticity, for which the cultivation of a wholly sound and healthy bodily system, upon a strictly scientific basis, is the first requisite. "Mens sana in corpore sano," is the watch-



JACQUES DALCROZE.

word of the school. "Yet is this new?" somebody will say; "our forefathers and their forefathers, the ancient Greeks and Romans, were brought up on this tradition, which has been preached, if not practised, through centuries of time. Notwithstanding that ages upon ages have passed today, we (especially Americans) are a people of nerves and nervous disorders, of unbalanced, uncontrolled will, and our age is a thoroughly neurotic one." What then is the panacea for these ills, what is the new doctrine for musical development, that shall give us a new born will, a strong free elastic body, and create inherent musical power, automatic musical functions? Dalcroze answers, seemingly with the one word, "Rhythm," and proves it by the most patent demonstrations. He does not ask us like many others to accept vague unproved theories, which come and go and leave us where we were before. But he makes through his pupils a "Quod era demonstrandum," that should convince the most sceptical.

And now before I begin to expatiate upon the actual accomplishments and achievements of his method, I must emphasize one point, namely, that this is not a school merely for the dance and gymnastics, but it is pre-eminently meant for musical and rhythmical culture, and for the development of the musical faculties. Dalcroze does, indeed, seem to begin with gymnastics, but this is inti-

mately connected with his rhythmical culture. Thus he starts with a most marvelous schooling and training of the limbs and *bodily equilibrium*; first in strictly rhythmical marching, broken with light springing, or swift, small leaps, varying the measure, or the count, now slowly, now in quick succession, now with long but rhythmical pauses, often of several measures, yet with no beating of the time; now beginning, upon the "Aufakt," now in the middle of a measure, even sometimes upon a syncopated eighth, etc. Some of the movements are in strict legato, again others are as if lightly syncopated, and others broken by unexpected pauses, and so on, indeed, in every conceivable manner, for demonstrating an extraordinary control of the whole body, and rhythmical control as well, all of which involves a remarkable, even marvelous sense of "time-keeping" and rhythm. Many tests were given to prominent musicians in the audience when I witnessed the Dalcroze seance, yet even a great conductor who was there, failed to come up to the requirements! Here Dalcroze showed that many of the acquired movements of opera singers upon the operatic stage are directly, almost laughably opposed to the character and demands of the music. Eventually he shows, as we shall describe, the importance of having all bodily movements under automatic rhythmical control. Yet the foregoing is only a beginning; wonder grows to astonishment as one witnesses the phenomenal ability of his pupils to beat rhythmically a crescendo with the arms and hands, while executing, *simultaneously*, a diminuendo by a stamping of the feet, also in strict rhythm; to nod dual measure with the head, while at the same time the left arm beats triple measure, the right arm quadruple measure, and the feet mark 5/4 measure! Here is where the wholly free emancipation of the body is demonstrated, and the complete control of the will and the mind, which latter is at a point before unheard of. The girls are dressed in a gymnastic, or combination suit, which is suspended really from the neck and shoulders, clothing the limbs to the knees, and leaving the feet and legs bare, but wholly disengaged and free, likewise the arms and hands. The movements are all so easy and so plastic, while the limbs show perfect independence of one another, and all the while the movements of the body are in wonderful symmetry and synchronization, in perfect harmony! One may interpose the objection that all this must impose a fearful tax upon the mind and the will, entail superhuman tasks, etc., etc. Yet it does not appear so. On the contrary, the pupils, who ranged from the ages of eight to sixteen, seemed to be cheerful, bright, perfectly happy, easy and harmonious, apparently unconscious of the marvel of their feats. All these complex, multifarious movements and rhythms seemed quite natural, easy and self evident; even as automatic as any of the physical functions of breathing, heart action, walking, rising, sitting etc. All this will power, mental and bodily control, now are to be called into further requisition of a higher sort. As rhythm is in a sense music, so the inward feeling for music is now awakened. With this sharpened sense of rhythm, of "time-keeping" and of measure, the pupils have had their sense of hearing wonderfully developed. The ear is already so trained that they can sing the scales without the aid of an instrument, in a circle, and find almost without exception the next, or desired tone of a given part even after some pause has been made. This implies absolute pitch; yet some of the pupils did not have this when they came first to their professor. He declares that some of them could not recognize one interval from another. But now they have all learned to find the tone and to hold it with no aid whatever from the piano; hence it is thus demonstrated that absolute pitch may be acquired. They now sing at sight an improvised melody, given oftentimes by some one in the audience, after it has been written upon the blackboard, but not played upon the piano. This they repeat again, *from memory*, almost at once without mistakes or faltering. More wonderful still, they sing another improvised melody, in the four voices, *from a figured bass*, and this in a minor key. (I heard the theme in F sharp minor.) This was pronounced by many musicians as the most phenomenal musical feat witnessed in recent times. Again a theme, or short movement, is improvised, often given impromptu by the audience, for the pupils to sing—or it may be played. Each pupil, in turn, directs the rest with the director's baton, each one after her own individual conception, each marking the rhythm, the accent and "characteristique" as she herself feels or conceives it. All these were remarkably differentiated, and all were given with marked originality, and evinced the keenest sense for style and "characteristique," even by the youngest, a child of eight years, while all the others followed the lead with incredible ease and rapidity, so that the wholly *impromptu* character was quite lost sight of. Here were both in the director and directed a versatility and a responsiveness, that the greatest conductor or orchestra might well emulate. It shows further how wonderfully productive are the fruits of the Dalcroze system. It carries us back to the time when choir boys had to sing an anthem in thirty-six parts, or when Bach improvised contrapuntally on a theme in eight voices! Today, it is too often the case, that the parents are satisfied if the child

Jacques DALCROZE

October, 1910, until June, 1911, in Dresden.

In the rooms of the old Ständehaus, Dresden A.

- COURSES FOR THE CULTIVATION OF MUSICAL AND PLASTIC RHYTHM AND FOR EAR TRAINING.
- I.—TEACHERS' COURSE, for Diploma, as Teacher of the Jacques Dalcroze Method.
 - RHYTHMICAL GYMNASICS.—Development of the sense of rhythm, through rhythmical movements. Rhythmical Exercises for the acquirement of perfect independence of all the members of the body. Control of unconscious movements.
 - EAR TRAINING.—Tone, Scales, Intervals, Chords, and Chord Connections. Phrasing, and Nuance, or Tone Color, Analysis of Vocal and Instrumental Works.
 - SUPPLEMENTARY INSTRUCTION.—Improvisation upon the piano. Pedagogy, Anatomy of the human body.
 - II.—OPERATIC COURSE for Directors, Regisseurs, Singers and the Dance. Study of the Relations between Time and Space and the Relations of Gesture, Posture, Movement to Dramatic Music. Study of Pantomime and Plastic Expression. The Expression of the Dance in relation to Music and Poetry.
- Prospectus (Schedule of Study, Conditions, etc.) and all Particulars from the

Geschäftsstelle, Dresden, 15, Hellerau of the
Address: BILDUNGSANSTALT FÜR MUSIK UND RHYTHMUS

can play, parrot like, several pieces without his notes, while as ignorant of the key and the chords or intervals and themes as a newly born infant!

The pupils are also taught to demonstrate, by bodily "plastique," the "characteristique" of musical form, or meter. Dalcroze plays a few measures or a movement. The pupils dance the waltz, or they demonstrate plastic counterpoint, or modulation of expression by bodily movements, all with appropriate gestures or postures.

Wonderful was the denoting of the contrapuntal march, or contrapuntal development of a theme; the accelerando or ritardando; the crescendo and diminuendo; the marking of peculiar and characteristic accent; the modulation of tone or sentiment, in climacteric, the passionate or warm ascent to the climax, or descent to the calando, or perendo, etc. Now we come to the aesthetic and to the domain of the strictly plastic—the highest domain of music—that of expression of all the emotions. By this time the pupils have changed the dress of the workshop for that of æsthetic art (i. e., soft silk, clinging draperies). Dalcroze takes up a theme, impromptu and improvised (it is often asked for from the audience), and develops this through all styles of modulation as regards the emotions. First, we have the joyful, perhaps; or then the tragic, the mysterious and dark, the terrible and awful, back again to the humoresque, the light and the gay, or the solemn and religious, etc., seeming to take up the whole gamut of human feeling. Simultaneously the elder pupils (the younger pupils are thought to be not quite ripe for such demonstrations) improvise with him, the plastic expression of all these emotions, both by the facial "mimik," by appropriate gestures of the arms or postures and movements of the body. Here again we ascend with them to the highest climax, or we wander through a labyrinth or maze of dark mysterious figures, or we dance in gaiety or we lift up our heads and hearts in the solemn prayer, or praise of devotion, and so on. How spontaneously they catch and simultaneously portray the foregoing is as amply proved as it is marvelously exhibited. This is naturally the climax for the musician. Yet we are led still further. Dalcroze now asks his pupils themselves to represent a picture. They represent the unfolding of the petals of a rose or flower; they play at hide and seek, this a most artistic and pretty picture; the younger ones play at horse and coachman, or at the picture of butterflies, etc. Decidedly the most beautiful exhibition of this sort was the "Invitation to Dance," Dalcroze playing Weber's familiar music in such a way as to reveal wonderfully its capacities; and I venture to say that never (unless it is in Weingartner's orchestral ar-

range) has this music been thus heard. The marvelous precision of attack and accent, the perfect portrayal of its rhythmic beauties and musical feeling, were equaled only by the plastic demonstration, through the pupils' dancing and the indescribably beautiful figures they represented, every gesture, posture, and movement being adapted wonderfully to the style demanded by the music. Yet it was most evident that the pupils were largely (perhaps wholly) inspired by Dalcroze's exceptionally fine playing.

Here I will add a further word about the use of this training for the operatic stage. Not only is it indispensable for singers, who must be developed musically, vocally, rhythmically, in order to co-operate with a great orchestra, but in future it will be regarded equally indispensable in regard to the plastic or histrionic part of their art. Thus Dalcroze convinces us beyond all doubt that the gesture, the movement, the posture must be adapted to and in accord with the music itself; he shows us the absurdity of any other view, as soon as we have once seen for ourselves the wonderful beauty, harmony, and symmetry of such plastic representation, in perfect unity with the music itself.

The full result of this teaching will be that in the not far distant future such a musical foundation will be required from all who wish to enter any conservatory or take a diploma from any musical institute. It will prove the death knell for pseudo musical instruction or musical charlatanism of every sort. It will be required of every aspirant for the operatic or theatrical stage. As it is likely to be incorporated into the German public school system to some extent, so it has an incalculable depth of significance for the musical development of the whole general public. It will require honesty of criticism, as well as intelligence; it will prove the end, in time, I hope, of any misleading of the general public opinion; the end of doubt, of large or "big" talk, and phrase without the required ground, and so on ad infinitum. The school is to be opened in Dresden, October 17, and will close June 15. Professor Dalcroze expects to remain in charge for two years, at least, until he has produced a German teacher capable of competently representing him and his work. (He has already published a book, which has appeared in the German text, in two volumes, upon his system.) Dalcroze, who is recognized also as a composer and "musiker" of note, is a pedagogic genius. He has remarkable powers of imparting and inspiring and is of untiring assiduity. He not only demands the highest from his pupils, but gives himself as the highest example. He is a man of extraordinary inventive genius, devising with mar-

velous versatility every conceivable method for drawing the desired results from his pupils, and has a remarkably developed system in all directions of the musical and plastic art. There will be regular courses at 400 marks per annum for teachers desiring to hold a diploma qualifying them to teach; also courses for opera and theater, and for theatrical and operatic directors. The schedule shows the following divisions: (I) Rhythmical gymnastics. (II) Ear training. (III) Improvisation. (IV) Pedagogy and anatomy, these including everything that may or can be classed under the several heads. A regular schoolhouse is to be built in the newly formed suburb of Hellerau, which Dalcroze found admirably adapted to his purpose. For the present, the Saxon Finanzministerium has offered him the chambers of the old Ständehaus, on the Landhaus strasse, for his classrooms.

Dresden will thus become the seat of learning in one of the most important departures of modern times. She has long been regarded as one of the leading authorities on the vocal art, while the Royal Opera and orchestra, under the direction of Hofrat von Schuch and the enterprising General Intendant, Graf Seebach, are considered among the best in Europe. The city has, in fact, become a model place for operatic study. That the operatic authorities are to make the Dalcroze system obligatory will surely place the operatic criterion in Dresden vastly higher than ever before.

Press Notices of Mrs. Potter-Frissell.

THE MUSICAL COURIER (in an editorial article):

Mrs. E. Potter-Frissell, who is known to the readers of this paper through her numerous contributions for years past, and her daughter were at Vevey, and I had, for the first time, an opportunity to hear Mrs. Potter-Frissell play the piano. She has a select class of advanced pupils at Dresden, where she lives, and she is one of the American teachers who has established herself in Europe and made a success of a custom which is becoming peculiarly impressive, namely, the theory of an American teaching music in any of its many forms in Europe. She is, furthermore, a pupil of Leschetizky, and represents his system, his methods, his pianism in Dresden.

Mrs. Potter-Frissell played a variety of styles in the audition that day, among them, to be general, Beethoven, Chopin, Liszt and Bach, surely a selection of the prime models of piano literature as applied to the actual work of the piano. Gifted with a large, resonant tone-quality through her touch, Mrs. Potter-Frissell gave a clear, powerful and sustained performance, with special interpretative features applied to each individual composer and each work. It was the performance of a musicianly pianist and a pianistic musician, and in each composition these two functions had to be met and were met by Mrs. Potter-Frissell with fine results.

Very naturally pupils with a teacher of such capacity must advance rapidly if they have any sense or thought of the work to be accomplished. It depends solely upon the pupils in such a case, because the teacher is a self-understood participation, thoroughly adapted, and prepared with sagacity in all directions to do the duty devolved upon her. Mrs. Potter-Frissell's class of pupils is of a high order, and is recognized in Dresden as an influence in music radiating in all directions through the work of the teacher and the system and character under which it is conducted. The pupils have also the advantages of opera and symphony concerts and recitals of the leading virtuosi, who all visit Dresden, and the additional



SIGNORA BONCI

BONCI

THE GREATEST LIVING TENOR SAYS:

"I have been watching for four seasons with great interest the work of Mme. VALERI's pupils and can positively affirm that Mme. VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless."

Signed, ALESSANDRO BONCI

SIGNORA VALERI'S STUDIOS: 315 West 58th Street

New York



SIGNORA VALERI



PAULO GRUPPÉ

Dutch 'Cellist
NOW BOOKING
Second American Tour
Season 1910-11

Soloist with
SYMPHONY SOCIETY
St. Louis, Dec. 16-17

Concert Direction:
J. E. FRANCKE

THOMAS ORCHESTRA
Chicago, Ill., Dec. 9-10

24 West 31st St.
NEW YORK

GISELA WEBER

SOLO VIOLINIST
Recitals and Concerts
THE QUINLAN INTERNATIONAL MUSICAL AGENCY,
Successors to the Wellesch Bureau 1 West 34th Street, New York

MRS. C. HOWARD ROYALL

TEACHER OF VOICE
60 West 57th Street, New York Phone, 3416 Columbus

Kathrin HILKE

SOPRANO
LESSONS IN SINGING
Studio: 33 West 48th Street New York

MELBA

September, October, November, 1910

Arturo TIBALDI

HOWARD BROCKWAY

MYRON W. WHITNEY, Jr.



de SEGUROLA

The Young English Violinist

Management: R. E. JOHNSTON
St. James Building
Broadway and 26th St., New York City

COMPOSER-PIANIST

Lecture Recitals
"The Latest Word in Opera"
Illustrated at the Piano A Great Novelty
Management: R. E. JOHNSTON, St. James Bldg., Broadway
and 26th St., New York City

BASSO

Management: R. E. JOHNSTON
St. James Building
Broadway and 26th Street, New York City

BASSO CANTANTE

Metropolitan Opera House
For Concerts and Recitals, Address:
Metropolitan Opera House
NEW YORK

WARD SEMINARY AND CONSERVATORY OF MUSIC For Girls and Young Women

NASHVILLE, TENNESSEE
Excellent Opportunities for Music Study DR. EMIL WINKLER, Director, Piano
Signor Campobello, Voice; Fritz Schmitts, Violin. Six other specialists, each with two or more years' European training.
Ideal climate, excellent health record, beautiful campus for outdoor sports. For catalog and details address, J. D. BLANTON, Pres.

CECIL

FANNING

BARITONE

(Accompanied: R. B. TURPIN)

For Terms and Dates Address: H. B. TURPIN,

Dayton, Ohio

DOROTHEA NORTH

SOPRANO
ORATORIO, RECITAL, CONCERTS
Address, 4442 Woodlawn Ave.
Chicago, Ill.

FREDERIC SHIPMAN
Concert Direction
3835 FLOURNOY ST.
CHICAGO, ILL.

NORDICA

Commencing January, 1911

advantage of a teacher who is able to analyze all that is heard and thus make it intelligible to the progressive mind.

BLUMENBERG.

Mrs. Potter-Frissell's musical soirée was attended by fully 100 guests who evinced the greatest interest in the performance of the hostess' numerous pupils. Among these the two who evoked the greatest applause and the heartiest expressions from the professional musicians present were: Christine Potter-Frissell, who played a Saint-Saëns work with the brilliancy that might have been anticipated from her inherited talent and careful training, and Alice Glade, whose playing in the C minor fantasia of Mozart was remarkably good. "Stars" of smaller magnitude, but promising brightness, also came in for a large share of the general interest and commendation. Edward Lankow sang a number of songs, to the delight of all, old and young. He was accompanied by Professor Fuchs, of the Royal Conservatorium. Mr. Uhl was also to have sung, but was unfortunately prevented by indisposition.—The Daily Record, Saturday, February 9, 1907.

In the hall of the Hotel New York, Mrs. Potter-Frissell, the Dresden piano pedagogue, gave a pupils' performance yesterday, when a large number of Dresden artists and lovers of music were present. The performances gave proof of the artistic seriousness and the excellent success with which Mrs. Potter-Frissell has conducted the instruction of those entrusted to her.

Victor Porth and a pupil of Professor Müller, the vocal pedagogue of Dresden, added songs to the program.—(Written by Dr. Hugo Daffner) Dresdner Nachrichten, May 27, 1910.

At a soirée on June 18, 1910, Ethel Glade, Anna Robertson, who had just signed a contract with one of the music schools of the South, and Daphne Sterrett, daughter of Professor Sterrett, of Cornell University, and Percy Sherwood also performed, winning the highest praise and recognition.

Here are some letters addressed to Mrs. Potter-Frissell:

Mrs. Potter-Frissell for two years has given instruction to two of our daughters in piano playing. Her success with them has been so marked that we must rate her among the very foremost teachers of music. Mrs. Potter-Frissell has the real musical temperament. She is herself a musician of the first rank and she can and does inspire her pupils with her own enthusiasm and love for music. For that reason the progress made by her pupils is rapid and oftentimes their development is little short of the marvelous.

(Signed) J. R. S. STERRETT,

Chief Professor of Greek in Cornell University, Ithaca, N. Y.

(Introduction to M. Blondel, the Parisian concert impresario.)

DEAR MR. BLONDEL:—Permit me to introduce to you Madame Potter-Frissell, an excellent musician, and one of the leading representatives of THE MUSICAL COURIER, of New York. Madame Frissell thinks of spending some time in Paris, and I shall be very much obliged to you for your cordial reception.

My thanks in advance and the assurance of my highest consideration.

Your devoted,

(Signed) EMIL SAUER.

DEAR MRS. FRISSELL:—I hope before my journey to St. Petersburg to speak with Herr P. with reference to the great pleasure your beautiful playing gave me. As to Herr W. (Berlin Concert

Bureau), you may refer to my humble self at any time, as such skill and strength as yours, so characteristic of the brilliant Leschetizky school, deserve the highest success in all lines. With respectful greetings.

Yours sincerely,

(Signed) EMIL SAUER,
K. K. Professor and Kgl. Sachs. Kammer-Virtuos.

(Letter from Mrs. E. Bigelow, wife of one of the well known trustees of the Boston Conservatory.)

DEAR MRS. POTTER-FRISSELL:—I take this opportunity of expressing to you the hearty appreciation of Mr. Bigelow and myself for the remarkable progress that our daughter has made during the time she has been in your charge. The improvement has been not only in the touch, tone and technic of the Leschetizky method, but by your enthusiasm you have raised her ideal and have given her courage for future work. We are most grateful for the opportunity she has had.

Yours sincerely,

(Signed) ELIZABETH BIGELOW,
Chestnut Hill, Mass.

(Extract from letter of Marie Prentner, one of the chief Vorbereiters for Professor Leschetizky.)

From the spring of 1897 to 1898 I worked with you in continuation of your two former years of study in Vienna, under Stepanoff and Leschetizky, and I can say that during this time you employed all your talent, industry and interest in thoroughly learning the Leschetizky method. As you also gave me proofs of qualities for a good teacher I believe your work will be accompanied with the finest success.

With best wishes and heartiest greetings,

Yours,

(Signed) MARIE PRENTNER.

Music à la Carte.

Josef Slivinski, the Polish pianist, gave a recital at a fashionable Berlin residence. Not receiving the promised fifty after long weeks of waiting, he finally dispatched a bill made out as follows:

Prelude (Chopin)	\$ 5.00
Impromptu (Chopin)	12.50
Moonlight sonata (Beethoven)	30.00
Expenses	2.50

Total	\$50.00
Deduct for three bars skipped in Chopin prelude....	2.50

\$47.50

—American Musician.

Bertha Vibberts Smith, solo contralto of the Naugatuck (Conn.) Congregational Church, gave a recital for the students before the students of Adele Laeis Baldwin's Summer School, at Bernardsville, N. J., August 19. The program included songs by Brahms, Schubert, Widor, Weckert and Tschaiakowsky. Mrs. Smith's voice was much enjoyed; the tone is rich and full, and the artist sings with an appreciation of the music and fine dict'ion. The singer was obliged to repeat the Brahms song.

Beatrice Bowman Signs with Quinlan Agency.

Beatrice Bowman, the young American soprano who has just closed her engagement with Sousa at Willow Grove Park, Philadelphia, has signed a two years contract with the Quinlan International Musical Agency. Miss Bowman will spend the month of September resting up in Maine. She is to return to New York the first of October, when her season will begin with some concerts in the vicinity. This charming and gifted singer is to appear at a number of musicales in the homes of wealthy New Yorkers. She is to be a soloist at the first concert of the Philalethian Society, in Carnegie Chamber Music Hall, on the evening of November 15, the other soloists being Frederick Gunster, tenor, and Andre Benoist, pianist. During the recent Sousa engagement in Philadelphia, where Miss Bowman sang fourteen times, she was received daily by audiences of 20,000 and over. Although only billed to sing once at each concert, the soprano was obliged to add encores in response to the great enthusiasm aroused by her beautiful and temperamental singing. At this moment, a long concert tour and offers of some operatic work are being considered, but Miss Bowman most likely will decide to remain in the Eastern States for the coming season.

Baernstein-Regneas Studios Open.

Joseph Baernstein-Regneas, the New York vocal instructor, whose beautiful and spacious studios at 336 West Fifty-eighth street, have opened for the regular season's work, will again devote two days weekly to Philadelphia. All applications for instruction in Philadelphia or New York should be addressed to the New York studio, and time will be allotted in the order in which the applications are received.

During the past season many could not be accommodated, as all available time had been spoken for, early in the season. The rapid progress of the Baernstein-Regneas students is due to the clearness with which he illustrates to the pupil exactly how to produce the voice to bring out and preserve all the beauty and resonance of which it is capable and his concise manner of imparting style and traditions of opera and oratorio.

Mrs. Edmund Severn is recovering from a serious illness, and now announces that she will be ready to receive her vocal and piano pupils at her studios, 131 West Fifty-sixth street, New York City. The studios were reopened yesterday. Mr. Severn, in addition to his violin work, will teach theory and ensemble to a greater extent than in former years.

FRANCIS

MACMILLEN

SEASON 1910-11

Direction:
HAENSEL & JONES
One East 42d St., New York

MADAME
VON
KLENNER

America's Representative of the Celebrated
VIARDOT-GARCIA VOCAL METHOD
Studios Open September 20th, 1910
301 West 57th Street



LESLEY MARTIN, Bel Canto

STUDIO: 1420 BROADWAY, NEW YORK

SINGERS—Suzanne Baker, Cora Cross, Pauline Fredericks, Julia Galvin, Nellie Hart, Marion Stanley, Estelle Ward, Ruth White, George Bemus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, Winfred Young, Edward Foley, Albert Wallerstedt and many other singers now before the public in opera and church work.

REINALD
WERRENATH
BARYTONE
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
Successors to the Wolfsohn Bureau
1 West 34th Street, New York
Residence: Marlon Court, Cor. 170th Street and Broadway
Phone, Audubon 1995 and 2000

Theodore Habelmann's Operatic School
909 West End Avenue, bet. 104th & 105th Sts.,
Phone, 7037 Riverside Subway Station 103d St. NEW YORK



THE UNIVERSITY SCHOOL OF MUSIC

Affiliated with the University of Nebraska, Lincoln

THE GREAT SCHOOL OF MUSIC IN THE WEST

40 Instructors, 700 Students in 1910

Complete Courses in Every Branch
Send for Catalog now

Not a More Comprehensive School in America
WILLARD KIMBALL, Director

Joseph **MALKIN** The Great Russian Cellist
Assisted by
MANFRED MALKIN, Pianist
SEASON 1910-11
SOLOIST WITH THE PHILADELPHIA ORCHESTRA, Jan. 20-21, 1911
Management: R. E. JOHNSTON, St. James Building, Broadway and 26th Street, NEW YORK CITY

Giuseppe **CAMPANARI**
For 12 years leading baritone of the Metropolitan Opera House, will take a limited number of pupils this winter. Applicants to be seen by appointment only.
689 W. End Ave., near 92d St., New York

SCHUMANN-HEINK

In America Entire Season, 1910-1911.

Tour Now Booking

Direction: THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau.

1 West 34th Street, New York

THE STEINWAY PIANO

THE STEINWAY

stands supreme in the world of piano making, and is universally recognized as the standard of comparison. This position has been attained through scientific achievement and strict adherence to the highest ideals in the art of pianoforte making. Thus the prestige of the Steinway name becomes a valuable asset to the dealer who secures the agency for this piano, a distinction which at once assures him the position as the leading piano house in his community.

STEINWAY & SONS

NEW YORK

BERLIN

LONDON

HAMBURG



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

33, RUE MARBEUF (CHAMPS-ÉLYSÉES),
Cable and Telegraphic Address: "Delmaheide-Paris."
PARIS, August 22, 1910.

The funeral of Charles Lenepveu, the composer and Conservatoire professor, took place on Friday last, August 19, at the Church of Saint Thomas d'Aquin. The pallbearers were MM. Saint-Saëns, Théodore Dubois, Paladilhe and Moyaux. During the funeral service the choir of the church sang the dead man's "Messe de Requiem" and "l'Ode triomphale à Jeanne d'Arc." Military honors were rendered him as officer of the Légion d'Honneur. A very numerous and distinguished company assembled to pay their last respects to the esteemed musician. The interment will take place at Saint-Sauveur, near Rouen, the natal town of Charles Lenepveu.

Death daily claims her own, but seems at present to seek them more specially in the musical world. Charles Lenepveu had hardly breathed his last when Arthur Coquard rendered his last adieu to daughter and son-in-law in the Ile de Noirmontier. Born in Paris in 1846, Coquard first studied law, obtaining his degree of "docteur en droit" in 1870, when he took an active part in the defense of his native city. His love of music went deeper than his preference for law, and having studied under César Franck he gave up his time to music. For several years he was musical critic for l'Echo de Paris; he also wrote a much appreciated book, "La Musique en France depuis Rameau," and a biographical sketch of César Franck. Posterity will judge the value of his musical compositions, which are many and varied. "Hail Lili," "l'Épée du Roi," "Le Mari d'un jour," "Isdronning" are among some of his best; and the difficult task of finishing Edouard Lalo's incomplete work, "La Jacquerie," was so admirably performed that it won for him the full favor of the public.

A friend told the following amusing anecdote the other day. Looking in the Bottin (the city business directory) for want of another address book, for the address of the author of "Pelléas et Mélisande," he found the following. "Debussy, rue Galande, wine merchant." We had already Berlioz, milkman, Montmartre; Berlioz, chemist, near a

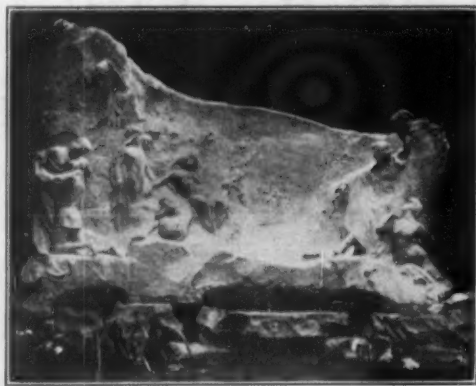
bank. Mendelssohn, money changer. Schumann, restaurant keeper. Schubert, saloonist. Laparra, manufacturer of umbrellas. Wagner, hairdresser. Weber, poisoner, etc. Can one say after that that names are predestined?

Ch. M. Widor will be the candidate for the fauteuil left vacant by the much regretted Charles Lenepveu. Several friends of André Messager, director of the Opéra, have, however, the intention of pressing his candidatureship. The well known composer of "Veronique" is at present at San Pellegrino in Italy and will return to Paris shortly.

Franz Lehar, the happy composer of the "Merry Widow," has just terminated a new opera entitled "Soldatenglück," "Soldier of Fortune." This new work of the Austrian musician is to make its first venture on the opera boards of Vienna.

Franceska Kaspar, who some six or seven years ago was counted among the foremost gifted young student singers in Paris, and who, during the past five years, has been a leading member of the Savage opera forces in America, especially his "Merry Widow" company, besides being engaged three consecutive seasons as soloist with the Philadelphia Symphony Orchestra and other organizations, returned to Paris recently for a purpose other than warbling. Repeatedly Cupid had aimed at the sweet singer, but each time his missile went astray until one day in the spring time his arrow pierced her heart. Miss Kaspar is now selecting her trousseau in Paris, and on her return to her home in Washington will become an early autumn bride, the wife of Dr. Huron Willis Lawson, of national capital fame. The opera career will probably be abandoned by the young artist, but she will, no doubt, continue to sing in concert and oratorio under the name of (Madame) Franceska Kaspar. Hearty congratulations are in order.

All as yet unknown lyric artists must so often have a bitter struggle for life. No less so in England than else-



THE NEW ALFRED DeMUSSET MONUMENT BACK OF THE CHAMPS ÉLYSÉE.

where, judging by newspaper advertisements of that country. The following are but two examples, taken from London dailies: "Miss G. C— (contralto), for oratorios,

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich. Address care The Musical Courier, 30 Rue Marbeuf, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English

concerts, evening parties, asks only payment of expenses, with a view of making herself known." "E. C— (tenor), concerts, soirées, will sing gratuitously in exchange for advertising notices in daily papers."

One of the finest specimens of French sculpture, the "Groupe de la Danse," by Carpeaux, decorates the façade of the National Academy of Music, the Grand Opéra, in Paris. Unfortunately, inclement weather and wilful damage by destructive vandals threaten the complete wreck of this chef-d'œuvre. Three figures in the group still remain intact. One can only hope that they remain so for posterity by placing the delightful "Groupe" in the Louvre, safe from attacks of all destroyers.

DELMA-HEIDE.

Kirk Towns for Chicago.

Kirk Towns, the well known American baritone, has been engaged by Dr. Ziegfeld as one of the principal vocal teachers of the Chicago Musical College. He enters upon his new duties this month. Mr. Towns has lived abroad for the last ten years, making his home chiefly in Berlin, where he met with flattering success both as a teacher and singer.

News item from Ottawa, Ill., states that the good town of Ottawa has passed an ordinance making it a violation of law to play or permit to be played any kind of musical instrument in a saloon. Good for Ottawa! Some of the music emanating from saloons (don't know, but have been told) is excruciating enough to drive a saint to drink—Musical Courier Extra.

A song writer went into a music publishing house and said to the boss: "Can you give me something to do? I've simply got to raise \$200 for my wife's funeral." "Sure," said the genial publisher, "Write me six encore verses for this new comic song."—Morning Telegraph.

SHEET MUSIC IN PARIS

Americans and others residing in or visiting Paris will find a large assortment of choice Sheet Music of all kinds—vocal and instrumental—at MAX ESCHIG'S Sheet Music House, 13 Rue Lafitte, near the Boulevard. Representative of Schott, Simrock and others. Telephone, 189-14

G. E. SHEA

(GEORGES CHAIS)
VOCAL INSTRUCTION
5, Rue Gounod, Paris
One of the first American men to sing in opera in France

Mme. REGINA de SALES

SINGER and TEACHER
40 Rue de Villejust Paris
(Avenue du Bois de Boulogne)

BARRON BERTHALD

1899-1910
5 bis RUE HENRI-MARTIN, PARIS

Frieda EISSLER

Authorized Representative of LESCHETIZKY
Exceptional Autograph Certificate from the Master.
85 Rue La Boétie (Champs-Élysées). Paris

CLARA TIPPETT

TEACHER OF SINGING

212 Pierce Building, Boston, Mass.

DOSSERT VOCAL STUDIOS

PARIS: 36 Villa Dupont, (Rue Pergolèse)
Cable Address: "Fradosor"

NEW YORK REPRESENTATIVE
1205 Carnegie Hall

CHARLES W. CLARK

12 Rue Léonard de Vinci, Paris

HENRY EAMES

PIANIST and TEACHER

16 Rue Marbeuf PARIS

THUEL BURNHAM

TEACHER OF PIANO

Pupil of Leschetizky and William Mason
119 Rue de la Tour (XVI) Paris

PHILIPPE COUDERT

6 RUE EDMOND ABOUT-PARIS

PUPIL OF JEAN DE RESZKE

VOICE PRODUCTION AND ARTISTIC SINGING

KATE LIDDLE

Singer and Teacher

KURSFÜRSTEN STRASSE 64
MUNICH, GERMANY

OSCAR SEAGLE

Vocal Instruction

17 Rue Mozart, Paris

WAGER SWAYNE

Pianists Prepared for Public Appearances

39 Rue de Prony (Parc Monceau), Paris

MME. MARTHE Gaynor

TEACHER OF SINGING

Authorized Pupil of King Clark

KING CLARK Announces the Removal of the

King Clark Studios

from

8 RUE BUGEAUD, PARIS

to

Kurfürstendamm 63, Berlin

REMARKS FROM RUSSIA.—V.

BY EUGENE E. SIMPSON.

Moscow (July 22), August 4, 1910.

Two or three years ago THE MUSICAL COURIER correspondent in Leipsic discovered that practically all the motives and melodies of the Strauss symphonic poems, many of Strauss' songs, his "Enoch Arden" music, his operas, besides the symphonic poems and numerous symphonies of the post-Strauss school, began on an off beat, following a beat or an imagined beat in the bass. The characteristic is strong in a symphony by the Finnish Sibelius, the Hungarian Buttykay, and occasionally in the melody and phrase building of the Elgar and the Hugo Kaun symphonies. Careful observation seemed to fix Tschaiakowsky as the direct forerunner for Strauss and all the hundreds of writers who begin their compositions on the musical cross foot. There is no new evidence to show error in those observations, but three weeks' summer residence in Moscow, with the hearing of five operas by three Russian composers, various orchestral program compositions, and two unknown symphonies by modern Russians has proved that Tschaiakowsky was only following a pronounced "Russianism" of his forerunners, just as the Russians of today are still following him in it, reinforced by Strauss and nearly every European composer. The incident argues anew that the music of every epoch has some definable link with some before and after, whether in structure, in mood, or both.

Tschaiakowsky's three act opera, "Pique Dame," has about every feature of the Russian folk and art music, besides some pure and beautiful European song in the strict spirit and manner of Mozart. In the composer's "Eugen Onegin" there is still oftener the Mozart simplicity, but no passage of genuine Mozart, such as is found in old fashion dance scenes of the "Pique Dame." After a brief and highly lyric overture, the opera on the stage begins with a great folk gathering, singing the material of the overture, first given out by the women's low voices. Two pairs of principals, each of tenor and basso, state the story briefly, when the chorus sets in with an eighth note rhythm, marcato or staccato, which is Russian as Russian can be, pervading, as it does, most of the choruses in every Russian opera, besides many songs of the people in village or town. A duet for tenor and basso, rather more stiffly canonic than lyric, closes the scene. The second scene is of the fashionable parlor, with three women singing trio to clavichord or spinet. The orchestra preludes with a couple of good Mozart trills, but that is not the content of the trio. The rest of this scene has female choruses in the folk marcato way above noted, but repeatedly an art music wherein long passages begin on the previously discussed off beat of Strauss and the European moderns. The development of the opera is then interrupted for a scene called an "intermezzo," containing also a 6-8 dance called a "Pashtushka," the whole purpose of the interpolation seeming to be that of a pastorale or festival of flowers. Besides a ballet, there are two females and one male prin-

cipal, whose roles are entirely without bearing on the story of the "Pique Dame." It is in this intermezzo of classic masque dance in stately gavotte that Tschaiakowsky has found exactly the manner and spirit of a Mozart or Haydn. A vocal solo has the Mozart treatment of the voice exactly, and in exceeding beauty. When the opera resumes, it is with various recitative like scenes to present the story, the "musical" number including other female choruses, various orchestral incidents of great originality, other solo scenes written in the ever present off beat



LAST PICTURE OF TSCHAIKOWSKY.

phrase, a beautiful chorus in ecclesiastic spirit, a big male chorus in drinking song, and various numbers by the principals. The evening is one of beautiful music and entertainment to auditors of every taste.

Tschaiakowsky's opera, "Mazeppa," of six scenes in three acts, is given in Russia much less often than the composer's other operas, and outside of Russia the work is almost wholly unknown. The impression taken from the one Moscow hearing is that it may be not only one of the musically strongest of all the Tschaiakowsky operas, but a musical score of perfect evenness and deep expressiveness, such as no one of his symphonies or orchestral fantasies can excel. Through the entire evening, and without a sin-

gle lapse, the music plays off in beauty and character as if some magnificent tidings were carried. The operatic story is one of tragedy and abject sadness. A prison scene represents the most unmerciful of persecutors, the opera further provides for the prisoner's execution and the killing of a lover. The picture is without relief through the whole evening, but in the same degree Tschaiakowsky has kept to the fervor of his inspiration. After the overture of some rhythmic material and an episode of beautiful melody, about as pastorale, a decidedly Russian theme comes as a female chorus off stage, before the entrance. The women come forward, their song in the inevitable off beat phrase. A solo voice sings about the same material in answer. The ensuing soprano aria is in plain phrase, which comes to pause at every sixth or eighth beat, in six-four or four-four time, as the case may be. This is another style of phrase building found in every Tschaiakowsky opera, and especially noticeable in the writing of nearly every duet, of which there are many. The phrase is eminently agreeable to the singer, who has this chance to breathe in regularity and freedom. The listener would not object to an occasional change, and especially if he is hearing a couple of other Russian operas each week, both of which build their ensembles of principals in the same manner. The several ensembles of the "Pique Dame" give an impression of ease in writing and of balance and polish, so that without knowing anything of the order in which the Tschaiakowsky operas were composed, one is driven to the conviction that at the writing of this work, the author was in mature years and at his highest power. At no point in the opera is there an approach to Mozart, neither can one speak of that brand of simplicity, as in "Eugen Onegin." One of the most characteristic of folk themes becomes a splendid art chorus. Some especially beautiful violin cadenzas follow the tragedy in the last scene. Aside from anything that may be going on by the principals on the stage, the orchestra is occupied the whole time with music of vitality and such portent that one can only doubt that Tschaiakowsky ever reached a higher plane than this.

Dargomwirsky's three act opera, "Rusalka," in six scenes, is older than all those by Tschaiakowsky and Rubinstein, and probably just following Glinka, and contemporary with Moussorgsky. This work must mark a stage of composer transition from European to Russian, for it contains the most characteristic of all Russian folk themes alongside the purest Mozart. No one of the Russian operas heard has so much Mozart spirit as this. Furthermore, the scoring borders on crudity, though there is honest work in counterpoint throughout. The overture itself is in counterpoint that gives the listener anxiety as to whether all ends of the themes will find each other again. After a few numbers this stiffness is no longer noticeable in the orchestra. Nevertheless, the writing for vocal principals is on the danger line at all times, even to the close of the opera. The "Rusalka" subject is an old Russian legend of a water queen of that name. She had had love misfortunes on dry land, and she set up an under sea empire for herself and child, making it so attractive as to bewitch the father to the new abode. The stage numbers include a typical folk dance by five women in a circle, later joined by a man solo dancer, first in three-four, then in two-four time and very fast. A duet follows, crudely written, the phrase ever constructed on the aforesaid off-beat, as followed by Tschaiakowsky, Strauss and present

LAMPERTI-VALDA

SCHOOL OF SINGING

160 Boulevard Malesherbes

(Place Wagram) PARIS, FRANCE

All Communications to be Addressed to MME. GIULIA VALDA

GABRIELLE GROSSET

OFFICIER d'ACADEMIE

SPECIALIST IN VOICE PRODUCTION

31 Avenue d'Eylau

(Trocadero)

PARIS

ISIDORE

LUCKSTONE

VOICE PRODUCTION

Interpretation Finish

PARIS

May to October

Address:

105 Ave. Victor Hugo

NEW YORK

October to May

153 W. 76th St.

Tel. 7493 Schuyler

ETHEL DAUGHERTY

PIANIST AND TEACHER

10 Boulevard Delesert (Trocadero), Paris.
Maurice Maszkowski writes: "Je suis convaincu que Mademoiselle Daugherty aura de très bons succès comme professeur."

CONSERVATOIRE INTERNATIONAL

D'OPERA ET DE CHANT

WASHINGTON PALACE, 14 Rue Magellan (Champs-Elysees), Paris

Endorsed by M. ALBERT CARRÉ, Directeur Opéra Comique, Paris.

Faculty includes foremost Artists of Grand Opéra and Opéra Comique.

GRAND PRIX (which includes operatic débuts in Europe) will be awarded by jury of which M. MASSENET, Composer, is President.

All communications must be addressed to M. G. WASHINGTON LOPP, Business Manager.

Musical Directors:

Mr. F. RÜHLMANN, Directeur de la Musique et 1er Chef d'Orchestre de l'Opéra-Comique.

Mr. RAYMOND RÖZE, Ex-Musical Director His Majesty's Theatre, London; Late Stage Manager and Chief Instructor Operatic Class, Boston Opera Company.

day neighbors. A baritone principal gets a good "Mozart" aria—Mozart both for voice and orchestra, there is a duet of noncommittal, non-Russian music, and the chorus to close this scene is European. After a large wedding chorus beginning the second act, there is a beautiful contralto song with chorus. This may be one of the finest numbers of the opera. The same singer begins a polonaise which is then treated as a duet with baritone. After another chorus there comes another folk dance by four women and one man. This is a rapid jig in which all five dance uninterruptedly while going through various small ballet figures. The last act opens with a similar folk dance by five women, later joined by the male solo dancer, who dances nearly always within the circle the women form. There is much other engaging incident in the opera, the music including a beautiful oboe solo. This melody is not given to a singer and it must be designed to express the sadness of the unfortunate Rusalka. Other choruses and solos are given and the opera concludes with a quartet of principals. It is an evening of strange mixtures of talent, of crudity, of skill, committal and noncommittal, but an

evening of opera, by the help of whose story, the power to entertain is not once in question.

Thirteen years ago the Leipsic city theater put on an opera by Napravnik ("Dobrovsky"), which failed promptly. The failure could have argued for or against the Leipsic public, or for or against Napravnik. The principal observation in point is that though the opera was one of sympathetic pictures of Russian life, the German newspapers asserted that the action was too unpretentious. Now every one of the five Russian operas just heard in Moscow is in the same quiet and unrelief. A folk scene, a tragedy, a fairy world, a love scene, or any other combination seems to play in the eminently plaintive, when not abjectly sad spirit of all the rest. The usual employment of folk dances is the highest point of relief in any of these works and that is superb entertainment, but not humor. There is not one comedy part to be found in these five operas, which are Glinka's "Russlan and Ludmilla," Dargomirshky's "Rusalka" and Tschaikowsky's "Eugen Onegin," "Pique Dame" and "Mazepa." They are all well attended and deeply enjoyed by

the Russian public. They constitute a voluminous index, both to the creative and the receptive mentality of the Russian people.

A manuscript symphony, in E minor, by N. R. Kochetov, was the leading number of the tenth Friday evening concert at the Sokolnik Circle. The concert was conducted by Composer Kochetov, who is professor of musical history and theory at the Moscow Philharmonic Conservatory, also lecturer in the University of Moscow. The concert further brought two extracts from his opera, "Terrible Revenge," the Johan Svendsen "Romeo and Juliet" overture, a soprano aria from Debussy's cantata, "The Prodigal Son" (?) and the violin concerto by Ernst. The soloists were Mr. and Mrs. M. A. Doulov, of Moscow. Besides the symphony and the opera, Kochetov has written two orchestral suites and many songs. The symphony is not of enough excellence to take high rank, nevertheless there are much honest writing and some fine music in it. The main theme of the first movement is in the crisp and regular eighth note, marcato, staccato so often observed in Russian folk choruses; another crisp theme is about Mendelssohnian scherzo. The cantabile of the movement is nice but is "filled in" with a tremolo or undulating figure which looks like poor composing. After a much cut up andante and scherzo the last movement carries the best interest of the four. A tripping, two-pulse, dotted figure so often employed by Schumann, is played canonically, as fugato, the violins get terrific runs, in moto perpetuo over a plain cantabile and the balance of the symphony is a resourceful, unending and ever effective development. They play so jubilantly that the composer is seen to have had a liking for his theme, which must have grown on him for a very long time. On the whole, the symphony is entitled to this place as a summer entertainer. The two extracts were of much less value in every particular. Mr. Doulov played the Ernst concerto in a manner that suggested the academic, nevertheless in absolute purity of intonation and general command of the task. His wife sang superbly, in easy and correct use of a fine voice. The Debussy aria began with a droning of the orchestra, and when the voice set in, it was in phrase easily recognized as French. In the further development of the aria the orchestra came twice into the slow tremolo or undulating figure which largely characterizes, not only the piano works of Debussy, but many other composers among the modern French. Its purpose is to act as a basis for mood painting, but in Germany it is no longer considered composing at all. Svendsen's overture to "Romeo and Juliet" has agreeable attributes, but it is showing age. He didn't compose enough on it to hold for long.

The first symphony by the late A. S. Arensky is said to be the better of the two he created. It was given here at the eleventh symphony concert of the Sokolnik Circle, by a former Arensky pupil, the composer, Georg Conus, of Moscow. The work is within a shade of claim to distinction. Only in the andante are there some slight marks of the hammer, and as a whole, the work may be a little bit too riotously Russian to find general use among the Anglo-Saxons. However that may be, there are some passages of ravishing beauty, such as only a composer of extreme gift could ever write. The few measures of adagio as introduction are of Wagnerian color, with their portentous contrabasses answered by horns and trumpets. Then comes the tripping figure of the main allegro patetico which is immensely engaging. The horns answer in a com-

BORIS HAMBOURG
G.C. JONSON
ASHTON

THE 'CELLIST
 In America 1910-1911
 Management:
 Concert Direction
M. H. HANSON
 437 Fifth Ave., New York

LECTURE-RECITALIST
 Touring America, 1911-12
 A Few Dates in October, 1910, Available
 Concert Direction: M. H. HANSON



DALTON-BAKER

English Baritone

Specialty: **ORATORIO and RECITALS**
 IN AMERICA SEASON 1910-11

For Particulars Address: **CONCERT DIRECTION M. H. HANSON, New York**

Bernice de PASQUALI



Third Season Leading Coloratura Soprano

Metropolitan Opera House

Will also be available for
CONCERTS and FESTIVALS
 During Season 1910-11

For Arrangements Address:
CONCERT DIRECTION M. H. HANSON
 437 Fifth Avenue, New York

ZOFIA NAIMSKA MARYA
 PIANIST VIOLINIST
SONATA RECITALS AND SOLOISTS
 CONCERT DIRECTION, M. H. HANSON, NEW YORK

BUSONI

Season 1910-11

CONCERT DIRECTION M. H. HANSON

437 Fifth Avenue - New York

CHICKERING PIANO

JOHN DUNN

ENGLAND'S GREATEST VIOLINIST

1st American Tour, 1910-11

Concert Direction: M. H. HANSON

BORCHARD

PIANIST
SEASON 1910-11
Concert Direction M. H. HANSON
437 Fifth Avenue, New York
KNABE PIANO

ADOLPHE

plaining down scale figure that is employed to the last degree of persistency in the development of the movement. There comes a lyric passage à la Tchaikowsky, strange and beautiful, and of course, in the eternal off-beat phrase of all the Russians and the symphonic poems. While repeating the main tripping figure he secures an impressive funereal touch, with the muffled cymbals. The andante, with its beautiful beginning by the violas, is the movement containing the intense melody. It is essentially Russian but plain and noble. The theme seems to be next treated in variation, and whatever the manner of work, it is in this development that the lowest stage in the symphony is reached. The scherzo is a wild robber music affair in five-four rhythm, containing a bit of strongly Russian cantabile and a unique brushing or sweeping effect by the strings as an accompaniment to one part of the movement. The trilling strings and the triangle announce an Oriental dance as the finale. There is a neat cantabile which works up finely, and the main dance figure goes in even tripping for a long time. It gets to be very beautiful at times. There are no flaws apparent in this movement. The dance receives much fine development, and especially the violins are employed high up in a contrapuntal figure or figuration that is a great delight. If the work seems somewhat wild when taken in the Russian manner intended, it is probable that it is of enough musical and structural solidity to bear Saxonizing in performance. After all, the better symphonies aside from the classics are none too many, and a few trials may place this symphony in good standing among the most worthy of them.

The eight Conus songs with orchestra were issued with piano accompaniment, since which the composer has added his own fine orchestrations in manuscript. They nearly all flow like Italian lyrics, and each one has a high-tone climax somewhere between start and finish. These effects are finely invented but uniquely uniform when given on the one program. Of the eight songs, at least five would be useful to American concert singers, the other three are of too light musical character to recommend. Some of them are supplied with German texts and information could be had from the publisher, Jorgenson. Mr. Conus conducted these songs and the Arensky symphony in a most capable and musicianlike manner.

Of other music heard in Moscow, nothing has left a more favorable recollection than Moussorgsky's musical picture, "Night on a Bare Mountain," in the rearrangement and instrumentation by Rimsky Korsakoff. Here Moussorgsky has created his own themes in full Slavonic character, and every one of the three or four introduced ranks with the most potent of all the older Russian school, with Glinka and Dargomirshky. That means that more pregnant themes, purely as character themes, will hardly be found in the musical literature of any country. The con-

ductors everywhere should be delighted to find a program selection of this great character and intrinsic value.

A visitor of orchestral and operatic performances in Russia is struck by one element in playing which is at least unique to one who is accustomed to concert life in Germany. This is the terrific tempo in which the Russians play allegro. The last movement of the Arensky symphony is marked allegro giocoso. In the all-Russian rendition here there were passages for the violins that were no longer recognizable as anything but a whirl over the strings, though delightful whirl it was. The same is occasionally heard at the opera, in other symphonies and program compositions. Last season a Leipsic pianist of giant strength and bravouristic tendencies played the last movement of the Tchaikowsky B flat minor concerto in this tempo. The performance raised a great enthusiasm and was indeed a frolicsome experience, yet so unique that one didn't know whether it was to be encouraged or not. The pianist had recently returned from a year's residence in Moscow and had not had time to get the speed germ out of his blood.

Madame Valeri and Her Pupil, Louise Ring.

Delia Micucci Valeri, the vocal teacher, has returned to her New York studio at 345 West Fifty-eighth street after a restful summer passed at Long Beach, L. I., and Lake Mohonk, N. Y. The accompanying picture, taken at Lake Mohonk, gives a good likeness of Madame Valeri and her pupil, Louise Ring, whose guest she was in the beautiful spot in the Empire State. Miss Ring is a soprano and one of the promising voices in the Valeri studio. Because a number of pupils desired it, Madame Valeri has already resumed her teaching, and she states that her prospects for the season are very bright and decidedly encouraging in every way.



MADAME VALERI (ON RIGHT) AND HER PUPIL, LOUISE RING.

Otto Weinreich's Bookings.

Otto Weinreich is already booked for appearances in Berlin, Hanover, Cassel, Chemnitz, Leipzig and other German cities. He also reserves regular time for teaching.

London Notices of Kirkby-Lunn.

The following recent notices of Madame Kirkby-Lunn will show that the contralto has been more than holding her own with the London critics this season at Covent Garden. As Madame Lunn is coming to America in December for another three months' concert tour, these complimentary paragraphs will be read with interest:

Madame Kirkby-Lunn has fully established her claim to be regarded as a great Wagnerian exponent, and again appeared as Fricka, a character in which she is unequalled. The pure quality of her voice is of the greatest service to the music.—London Morning Post.

The one really great piece of work done during the evening was Madame Kirkby-Lunn's singing of the part of Waltraute, which was quite the finest thing heard during the whole cycle. It is not likely that many of the audience have ever heard the glorious music—which is one of the gems of the "Ring"—sung more perfectly.—London Morning Leader.

The greatest height was reached in the scene of Waltraute, which Madame Kirkby-Lunn sang as it has seldom been sung before. It was certainly the finest quarter of an hour of the whole cycle—and finer singing has not been heard in Covent Garden for a long time.—London Star.

The one perfect piece of singing heard in the "Ring" was that of Madame Kirkby-Lunn as Waltraute in "Götterdämmerung." It may be doubted whether it has ever been more beautifully done, with such a union of deep feeling and never failing beauty of tone and perfect enunciation.—London World.

Michael Hambourg Settles in Toronto.

Toronto, September 1, 1910.

A great stir has been created in the local musical world this month by the arrival in town of Prof. Michael Hambourg, formerly of Moscow and recently of London, England, and father of Mark Hambourg, the pianist, Boris Hambourg, the noted cellist, and Jan Hambourg, the violinist, the latter having decided to remain in Toronto, where the family will in future reside. It is indeed a compliment to Toronto that Professor Hambourg and his distinguished family, who have spent their lives in the midst of the highest musical culture, should have chosen this city as their permanent home, and their presence already has given a decidedly European air to the local musical colony. Jan Hambourg is a distinguished scholar and has a thorough knowledge of English, German, French and Russian literature and speaks the four languages fluently. Professor Hambourg and his son have taken studios in the new Heintzman Building, where they are already being visited by many students who are anxious to take advantage of the opportunity, without going abroad, to place themselves in training with these eminent teachers of the piano and violin.

ALMA VAN BUSKIRK.



GRACIA RICARDO

AMERICAN SOPRANO

Who Will Follow Her Triumphs in Europe by a Tour of Her Own Country

CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue, New York

ENGLAND

London Daily Telegraph.

Madam Gracia Ricardo, gifted with a soprano voice of musical quality and considerable power, has had not only excellent training, but manifestly possesses an artistic temperament, . . . ease of style, refinement and finish were the chief features of the lady's singing. . . . Madam Ricardo was particularly successful in her interpretation of lyrics . . . such were rendered with genuine charm and sympathetic earnestness that won the heart as well as the ear of the listener.

GERMANY

Berlin Continental Times.

A Brahms-Schubert evening by Gracia Ricardo was one of the musical pleasures of the week. This singer's voice is constantly increasing in volume and power of expression and she uses it honestly and with great artistic skill.

FRANCE

Le Figaro, Paris.

Madam Ricardo had a most remarkable success in the Salle des Agriculteurs last night. The large and elegant audience accorded the singer an ovation, and listened with great pleasure to her beautiful voice and unusual vocal art.

UNITED STATES

New York Musical Courier.

Today Gracia Ricardo is not only a singer with a beautifully trained voice, but she is a lyric artist who has a real educational work to do and, what is more, she is going to do it.



11 RIDGEMOUNT GARDENS, GOWER STREET, W. C. }
LONDON, England, August 27, 1910.

The eighth season of the London Choral Society, which will begin October 26, is, as at present designed, to consist of four concerts devoted to choral and orchestral works. The society's policy of delaying the completion of the season's list of compositions to be performed until the autumn festivals have had opportunity of displaying their novelties has again been adopted. The festivals of Gloucester, Cardiff and Leeds have each announced some new works on their programs, and in the event of them, singly or collectively, being thought worthy of a London hearing, the fourth concert of the London Choral Society will be devoted to that object. Among the works to be given at the first, second and third concerts are two new choral works by Ethel Smyth, the composer of the opera, "The Wreckers"; two short cantatas by Bertram Shapleigh; the performance of parts II and III of Granville Bantock's "Omar Khayyam"; parts I and II of Coleridge-Taylor's "Hiawatha"; and Verdi's "Requiem," which has not been heard in London for some years. It is pleasant to record that the forward policy adopted by the London Choral Society has resulted in a consistent and substantial increase of public support and appreciation. The well known interest the society takes in the new and progressive trend of musical thought finds annual exemplification in the excellently arranged programs. The educational value of all this work must eventually awaken the amateurs of music to a fuller realization of the value and need of a greater interest in new works of an advanced type and high musical aim, if their individual progress is to keep pace with their country's musical progress and the ideals of a modern choral society. The directors of the London Choral Society would promptly organize an extension of the society's musical scheme if there were but a reasonable prospect of support for a greater scope. In the course of time a more advanced appreciation must come, and in the meantime the society will continue, no doubt, to give choral concerts, the musical standard of which has yet to be superseded. The conductor of the London Choral Society, Arthur Fagge, to whose discriminating taste and untiring energy so much is due, will continue as heretofore at the head of the organization.

The Daily Mail of August 24 published the following interesting statement:

James Glover, composer and musical director, of Drury Lane Theater, will be married on Saturday at Westminster Catholic Cathedral to Kathleen Collins. By his special desire not a note of music is

MR. WILLIAM SHAKESPEARE'S
Address in England is Mansfield Lodge, 15 Hamilton Terrace, St. John's Wood, London, N. W.

SINGING
Mr. John AGTON
Especially
Recommended by **Dr. HANS RICHTER**
Studios: 54 Great Marlborough Street, W.
Consultation by Appointment

Cable: Keynote, London

CONCERT DIRECTION

DANIEL MAYER

Chatham House,
George Street,
Hanover Square, W.,
LONDON, ENGLAND

Sole Representative for EDDY BROWN and ELENA GERHARDT

LILLA ORMOND

MEZZO SOPRANO

Management: R. E. JOHNSTON, St. James Building, Broadway and 26th Street, New York

to be heard at the wedding nor at the reception afterward. Only four friends will accompany the couple to the cathedral, but all the friends they can think of will be asked to meet them afterward.

Drury Lane Theater, let it be noted, is a dramatic house, not an opera house. There is more or less distinction as well as difference in the esthetic point of view, musically speaking, of a musical director of a theater and a conductor of an opera house, other things being equal, of course. But who shall say Mr. Glover was not correct in his decision? After a season or more of listening to the "music" furnished at the dramatic houses, and worse still, of directing the same, it is not to be wondered at that on that day of days (even for the sterner sex) he should wish to be free from all annoyance, all discord and inharmonious concords, and especially one who is a composer, as the notice states. He was unquestionably quite right.

Among the novelties on the programs of the Promenade Concerts must be mentioned Vaughan Williams' fantasia on English folk songs, which will be heard for the first time this week, and Arnold Bax's tone poem, "In the Faery Hills," a work dealing with Irish folklore subjects. The work is but one of a series of similar numbers dealing with the same subject, under the general title of "Eire."

The suite in E major, for strings, by the American composer, Arthur Foote, heard at the Promenade Concerts,



JOHN DUNN,
The English violinist.

August 25, proved to be a very interesting composition, well written, bright in character, and giving well thought out opportunity for the display of its special color scheme.

Said the London Globe of recent date:

Those who have only known Louis Napoleon Parker as a playwright and a pageantwright will be interested to learn that he has blossomed forth in a new role, and one in which he seems determined to shine. He is the president of a newly formed Wagner Association, and he has recently delivered himself of his inaugural address, with doubtless much satisfaction to the assembled ladies and gentlemen. The Wagner Association, we may explain, has been formed with one main object and one subsidiary purpose. The main object is the encouragement by friendly criticism and support of the right performance of Wagner's works in England, and the incidental intention is to secure the special celebration of the centenary of Wagner's birth in 1813. So far as concerns the address of the association's president, it reveals a not uncommon error. Louis

Napoleon Parker is presumably under the impression that while he has been otherwise engaged no one has taken the slightest interest in the right performance of Wagner's works, although the testimony he subsequently bears to the services of Dr. Richter is in itself a contradiction of his assumption. It is on the critics that the presidential eye is turned in stern reproof. The ordinary person might have imagined that their constant advocacy of a high standard in the performance of Wagner's operas would have gained at least a sentence of presidential encouragement. Quite the opposite. The very first duty of the association is "the education and assistance of those publicists who have to deal with performances of Wagner's works in the daily and weekly papers." If Louis Napoleon Parker is to be believed, the ignorance of these critics is appalling. "They came to this stupendous task in many cases quite unprepared"; they know nothing of the qualities which differentiate Wagner from "any other operatic composer"; they have "only a vague knowledge of his aims," and, worst of all, they are "plagued with the prevailing disease of the critic." This disease of the critic, the genial president goes on to tell us, is "the lust to seem more brilliant than the work he is criticising. Small wonder, then, that they become howlers." Small wonder indeed. Now the society is to make it its business not only to point out the errors of the critics "one by one," but to correct them. But the critic is to be given his chance. These corrections will not in the first instance be administered publicly. They will take the form of "delicately and courteously worded letters to the delinquents themselves." But let the critic beware. He is not to suppose that this show of kindness means weakness. He is assured that "there is an affectionate but watchful eye on him," yet he must understand, too, that behind the affectionate eye there is the purposeful mind. "If we find him ultimately impervious to our kind and gentle counsels, then we must make him ashamed of pretending to be a prophet when he doesn't even possess a tripod." After this the poor threatened musical critic may not be sorry to learn that he belongs to one of the professions barred from membership of the Wagner Society "except under very special circumstances," and honors causa. But he may console himself, if these revelations should reach him while he is snatching a well-deserved holiday from the concert room and the opera house, by the reflection that this paralyzing disability also applies to such undesirable folk as operatic artists, operatic managers and conductors. Even if he seeks to creep beneath the sheltering folds of the association the black ball may do its fell work.

The artists engaged for the Thomas Beecham autumn season of grand opera at Covent Garden include the following: Anna Bahr-Mildenburg (of the Imperial Opera, Vienna), Edyth Walker (of the Hamburg Opera), Ruth Vincent, Agnes Nicholls, Perceval Allen, Mignon Nevada (of the Costanzi Opera, Rome), Gleeson White, Maggie Teyte, Margaret Lémon (of the Metropolitan Opera), Beatrice la Palme, Fraulein Petzl (of the Hamburg Opera), Zélie de Lussan, Edna Thornton, Muriel Terry, Herr Forchhammer (of the Frankfurt Opera), John Coates, Walter Hyde, Joseph O'Mara, Frederic Austin, Allen Hinkley (of the Metropolitan Opera), Robert Radford, Clarence Whitehill (of the Metropolitan Opera), Lewys James, Harry Dearth, Murray Davey. The conductors, in addition to Thomas Beecham, are Percy Pitt, Alfred Hertz, L. Camilieri and Cuthbert Hawley.

Among the recent arrivals to London are Clarence Whitehill, Alfred Mildenberg, Frederick C. Whitney, William Tomlins and Mrs. Klausner, widow of the late Julius Klausner, of "Septonate" fame.

Boris Hambourg, the cellist, who will be heard in America this coming season, has been spending some time on the Continent and taking the cure at Bad Gastein,

THE
DELLE SEDIE
SCHOOL of SINGING, Ltd.
12 Hill Road, St. John's Wood, London
For Terms, Address SECRETARY

HENRY STANLEY
VOICE CULTURE
Studio: 10 Princes St., Hanover Square, London, W.

Ida KOPETSCHNY Soprano
Available for Concerts—Oratorios
STUDIOS: 6 Pitt Street Kensington, W.

HERMANN KLEIN
VOCAL STUDIOS
Bechstein Hall, London, W.

Austria. Mr. Hambourg will return in time for his tour through England which precedes his American tour.

Tina Lerner has been engaged as soloist with the London Symphony Orchestra, under Dr. Hans Richter, for the regular subscription concert of February 13.

The Carl Rosa Opera Company will present Goldmark's opera, "The Queen of Sheba," at the Kennington Theater, August 29. After the Kennington engagement the company will go on tour.

The band of the Grenadier Guards has left for Canada to fulfill a number of engagements at the National Exhibition at Toronto. This excellent organization, under the conductorship of Lieutenant A. Williams, has been playing all season at the Japanese Exhibition excellent programs well arranged, which have won for the band and its conductor well merited praise and endorsement. EVELYN KAESMANN.

Concert News from the Oranges.

Alma Gluck, the young prima donna of the Metropolitan Opera House, has been engaged for the first concert of the Woman's Club, of Orange, N. J., which takes place on the evening of October 31. The Flonzaley Quartet will be the attraction for the second concert of the season, after the new year. Besides these big concerts, a number of minor affairs will be given in East Orange during the winter as heretofore.

Senator W. B. Heyburn, of Idaho, forbid an orchestra to play "Dixie" at a reception to Congressman Hamer at Wallace, Idaho. Oh, well, that is one of the ways to get one's name in the papers.—Rochester Post-Express.

Emilie Hertzog, for twenty-one years the first coloratura soprano of the Berlin Royal Opera, has resigned from that institution and said farewell to the operatic stage.

Colored Organist Dead.

Lucy Scott, a colored organist, died at Waterbury, Conn., last week from paralysis. She had filled the position at the African Methodist Episcopal Zion Church in that city. Miss Scott was a graduate of the Waterbury High School and was well trained in music. She was thirty-three years old and much esteemed among both races.

Carl at Mont Blanc.

The accompanying picture shows William C. Carl, the New York organist, and his Swiss guide, Cupelin Aristide, crossing the famous Glacier des Bossons at the foot



WILLIAM C. CARL IN THE ALPS.

of Mont Blanc. Mr. Carl had a fine trip through Switzerland. Two weeks ago he climbed five thousand feet up the Brevant and since then has done many of the passes in the Alps.

MUSICAL MEMPHIS.

MEMPHIS, Tenn., September 1, 1910.

Musicless Memphis is far more truthful a statement than the heading hereof. Although the weather sends parboiled people to the parks the free concerts have ceased, much to the public regret. The seven weekly concerts held in five widely scattered parks delighted many besides toning the public taste very appreciably.

The Repertoire Club is the only association so far to begin the season's work. In fact, the recently played program can scarcely be said to have opened the new year, as many of the members are not as yet at home and therefore the work was more in the nature of a preliminary meeting and practice. Those present enjoyed the program greatly, however, and the club will shortly get down to serious work on the programs mapped out by the director, Mrs. Trezevant.

Nola Nance Oliver, Press Secretary for the National Federation of Music Clubs, is at home again after a serious illness and a term in St. Joseph's Hospital, the result of a recent accident, already mentioned in a previous letter.

LOUISE SMITHWICK TREZEVANT.

Finds Old Fiddle.

While making repairs to the old homestead in Hazleton, Pa., Select Councilman Murphy found a violin. How long it had been hidden is unknown, but it was used by Mr. Murphy's grandfather and bears the date 1735. The instrument was in good condition.

A woman recognized an old, long missing sweetheart by his voice as he called out the names of stations in the Hudson tube. Fear of such things probably accounts for most conductors apparently disguising their natural voices.—Milwaukee Sentinel.



CINCINNATI MUSIC HALL

College of Music of Cincinnati

The School with the Highest Artistic Standards
LOCATED NEXT TO GREAT MUSIC HALL

Offering every advantage for musical and dramatic culture with Courses in all branches. Eminent teachers. College has its own Orchestra, Chorus, School of Opera, String Quartet, also Theater and Concert Hall. Write for full catalog and Booklet C, telling of splendid positions now held by former pupils.

A. J. GANTVOORT, Mgr.

College of Music of Cincinnati

Cincinnati, Ohio



NEVADA

Van der Veer

Mezzo-Soprano

Successors to the Wolfsohn Bureau

REED

Miller

Tenor

1 West 34th Street, New York



MRS. LAURA E.

Baptist Church, New York, and Concert; Mabel Pickard, Toronto, and others on application.

Address: H. E. NASON, Secretary.

MARY

HISSEM-DE MOSS

SOPRANO
100 WEST 10th STREET
Phone, 3542 River
LOU DON CHARLTON, Manager
Carnegie Hall, New York



Madame JEANNE JOMELLI

PRIMA DONNA SOPRANO

Last Season in America
1910-1911

Late with the Metropolitan and Manhattan
Opera Companies

THE QUINLAN INTERNATIONAL MUSICAL AGENCY, 1 East 34th Street

New York City

WHITEHILL

BASS-BARITONE

Formerly Metropolitan Opera

MANAGEMENT:

QUINLAN INTERNATIONAL MUSICAL AGENCY

1 West 34th Street, New York

CAROLINE MIHR-HARDY

DRAMATIC SOPRANO

Management: R. E. JOHNSTON

St. James Building, Broadway and 26th Street

New York City

PERRY AVERILL

BARITONE - Teacher

220 W. 89TH STREET, N. Y., TELEPHONE 1097 COLUMBUS



FLORENCE

AUSTIN

Exclusive Management

MARC LAGEN

434 Fifth Avenue

NEW YORK CITY

Season Commences November 15th, 1910

Fannie BLOOMFIELD ZEISLER

MANAGEMENT

THE QUINLAN INTERNATIONAL MUSICAL AGENCY, 1 West 34th St., New York

STEINWAY PIANO

Mrs. CARL ALVES

SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION

Operas, Oratorio and Lieder

Leipzig, Kaiser Wilhelmstr., 61

M. ARTHUR NIKISCH

Voice Building and Coaching for Lieder and Opera.

In Meerane and vicinity until Sept. 1.

BERLIN: Saturdays and Mondays after Oct. 1

Address: THOMAS STR. 29, LEIPZIG

DE GOGORZA

BARITONE

Available for Recitals and Concerts

1910-11, NOVEMBER to MAY

Exclusive Management: MORTIMER S. LAZARD, 1226 Broadway, New York City

BERNICE DE PASQUALI'S MANY ROLES.

Bernice de Pasquali is the prima donna with many and diverse roles to her credit. From Lucia to Mimi and from Violetta to Marguerite, is a record that she has made and in making it has astonished the operatic world by her versatility and resources as well as by her beautiful and flexible voice. Last week Madame de Pasquali added another brilliant chapter to her career by creating at Cincinnati the title role in Florida's romantic opera, "Paoletta." It was a real triumph for the American artist and the critics proclaimed her a great singer.

At the Metropolitan Opera House, where Madame de Pasquali will begin her third season in November, she has won the great public by her remarkable singing of roles like Lucia, Violetta, Rosina, Norina, Adina, Michaela, Suzanna, etc. One time last season, Madame de Pasquali distinguished herself at the New Theater, singing the part of Mimi in "La Boheme." At the Brooklyn Academy of Music when the Metropolitan Company gave "Marta," she appeared as the Lady Henrietta, and once again the marvelous beauty of her high tones delighted the most critical ears in the house.

In Philadelphia with the same company she sang, on a few hours' notice, before an immense house, the exacting part of Gilda in "Rigoletto," and won golden opinions. Caruso was the Duke of this performance, and the enthusiastic audience compelled the soprano to share in the honors of the night with the famous tenor. Another time at very short notice, Madame de Pasquali sang the role of Nedda in "I Pagliacci," and she did it with such grace and distinction that she was universally praised, not only for her voice and art, but for good fellowship toward her colleagues and the management, for had she been unable or unwilling to sing a role not in her repertoire, it would have

been necessary to change the opera, and that is always a costly and harassing duty for impresarios.

Before singing in her own country (Madame de Pasquali is a native of Boston. Her family name is James), this prima donna won her laurels in Europe, particularly in Italy, in Cuba, Mexico and South Africa. In all of these countries she had delightful experiences, and achieved unquestioned popularity.

As THE MUSICAL COURIER has stated in a previous issue, Madame de Pasquali cut short her trip abroad this summer in order to return to this country for the premiere of Florida's opera in Cincinnati. A criticism of the first production of that opera with Madame de Pasquali in the title role was published in this paper last week. Today a criticism from the Cincinnati Times-Star is appended:

Madame de Pasquali made an impression and created a sensation. She has been announced the successor of Sembrich, yet her voice is something different in quality. Taking the most difficult effects with ease and indulging in all the varied difficulties of the old Italian coloratura style, Pasquali is more and better than a mere bravura singer. The tone of her voice is that of the richly colored lyric soprano, which is characteristic of the best American singers, Eames, Farrar, Nevada, Thursby and a host of others. It is distinctly the American voice. Her art is that of the most finished European schools, exquisite phrasing, perfect command of the mezzo voice and the long light bird calls of the sostenuto. Pasquali is a glorious singer and a delightful artist. She was the greatest surprise afforded by the opera of "Paoletta."

Kellerman's Successes at Chautauqua.

Marcus Kellerman, the bass-baritone, appeared at the principal concerts during the month of August at Chautauqua Assembly on Lake Chautauqua, N. Y. In fact, the singer's engagements began on the evening of July 30,

when he was the soloist at the concert given by the New York Symphony Orchestra. His singing of "Danny Deever" aroused tremendous enthusiasm, and while he was repeatedly recalled, the "no encore rule" was enforced. August 2, Mr. Kellerman's principal number at the concert was the "Toreador Song" from "Carmen," which he sang with passion and splendid quality of tone and breath control. August 12, the Chautauqua forces presented Sullivan's "Golden Legend," Mr. Kellerman taking the part of Lucifer. The critics and other artists were as enthusiastic over his work on this occasion as the great audience assembled in the Auditorium.

Mr. Kellerman achieved one of his greatest triumphs on August 15, when he was heard in music of contrasting schools. He sang the part of Robin Hood in "The May Queen," and was one of the soloists in Gade's "Earl King's Daughter," and his noble voice was later heard in the title role of Elgar's "King Olaf." August 17, Mr. Kellerman was the bass soloist in the performance of the song cycle, "The Garden of Kama," by Harry Vincent. In addition to his remarkable voice, so vibrant and of extended range, Mr. Kellerman's art is notable for temperament and unusual intelligence. He learns new parts in less time than it takes the average singer to read a score. It is because of his ready musicianship and capacity for study that no task is too much and for that reason musical directors early in the season have sent in demands for Kellerman.

During the season which is now about to begin Mr. Kellerman will make a number of tours. There is one tour of twelve weeks with the Minneapolis Orchestra, another week with the St. Paul Orchestra, and later a recital tour in the South. The Apollo Club, of Chicago, is among the prominent organizations which have engaged Kellerman for concerts this season.

Marcus Kellerman's repertoire includes a wide range of compositions, consisting of operatic arias in the different languages, classic and modern oratorios, German lieder, French chansons, and old and modern songs sung in English. Mr. Kellerman's fine stage presence is another factor that has contributed to his successes.

CORINNE RIDER-KELSEY

SOPRANO
Oratorio, Concert and Song Recitals
Solo Management:
LOUDON CHARLTON
Carnegie Hall, New York

PRIMA DONNA SOPRANO
METROPOLITAN OPERA COMPANY
Boston Opera Company
For Concerts, Recitals and Oratorio
Address, P. E. JOHNSTON, St. James Bldg.
Broadway and 26th Street, New York

RITA FORNIA

MEZZO CONTRALTO
ORATORIO, CONCERTS, SONG RECITALS
MANAGEMENT:
THE QUINLAN INTERNATIONAL MUSICAL AGENCY,
Successors to the Wolfshagen Bureau
1 West 34th Street, New York
Southern Engagements Direction of
FRANK E. EDWARDS
90 Methodist Book Concern Building, CINCINNATI

LITTA GRIMM

PLATON BROUNOFF

Pupil of
RUBINSTEIN & RIMSKY-KORSAKOFF
In his
Original Vocal and Instrumental
LECTURE-RECITAL
ON
RUSSIA IN STORY, MUSIC and SONG
VOICE CULTURE, OPERA COACH
Russian Piano and Vocal Repertoire
For Terms and Dates apply
1829 Seventh Avenue, New York
Near 111th Street

MME. AURELIA JÄGER
Director Vocal Department
Master School of Music of Brooklyn
Teaches Singing at New York Studio after October First:
703 Carnegie Hall, Tuesday and Friday Afternoons
FERDINAND JÄGER, Assistant in New York
At Master School, 96 Clinton St., Brooklyn: Monday and Thursday all day; Tuesday and Friday Mornings after October First.

FRED C MARTIN **BASSO**
MANAGEMENT
HAENSEL & JONES
PERSONAL ADDRESS
515 West 124th Street Telephone 4858 Morning
1 East 42d Street
NEW YORK

ALBERT SPALDING
Season 1909-10 in Europe
Just finished successful season of two months in Russia,
March in Germany, and Italy, April in France.
Address care European Representative
J. de la Tour Concert Direction, 4 Rue Tronchet, Paris, France

HOWARD DAVIS
TENOR
Address: ANTONIA SAWYER, 251 West 83th Street

AUGUST COTTLOW
In Europe Season 1910-11
MANAGEMENT:
HAENSEL & JONES, N. Y.
STEINWAY PIANO USED



GUILMANT ORGAN SCHOOL REOPENS OCTOBER 11TH

Mr. Carl will return from Europe
the latter part of September

SEND FOR NEW ILLUSTRATED CATALOGUE

34 West 12th St., NEW YORK

BELLA ALTEN **PRIMA DONNA SOPRANO**
METROPOLITAN OPERA HOUSE
FOR CONCERT AND RECITALS
Address: METROPOLITAN OPERA HOUSE, N. Y.

BIRMINGHAM MUSIC.

BIRMINGHAM, Ala., August 30, 1910.

The year books for the season 1910-11 of the Music Study Club are just out, showing bi-weekly programs from October to May, inclusive, of modern French and Russian music. Since its organization five years ago this club has devoted a year and a half to the study of the beginning of music, two years and a half to music of the German school and one year to American music. The two open meetings of the club are to be devoted to Saint-Saëns and Massenet for the French and Tchaikowsky for the Russian. The membership of this club now numbers 183, an increase over last year of about five members. The officers for the ensuing year are as follows: Mrs. Victor Hanson, president; Mrs. Frank Jones, vice president; Edith Bowron, secretary; Mrs. G. F. Harrington, corresponding secretary; Mrs. W. A. Porter, treasurer. The program committee for this year is as follows: Edna Gockel-Gussen, chairman; Mrs. Frank Jones, Mrs. W. H. Welch, Mrs. Edward Castle Wells, Monetta Stribling-Wells, Laura Jackson-Davids. The club is also served by an executive committee of eleven.

Edward G. Powell, bass singer and teacher, of New York City, who has been spending several weeks here in Birmingham, his former home, left for New York Saturday.

Marie Kern-Mullen, the well known contralto, has not yet returned from her summer in Germany. During her absence Mr. Powell has occupied her vocal studio in the Forbes building.

Mrs. James Wallace Dean, of New York City, the possessor of a fine mezzo-contralto voice, was a recent visitor in this city, much to the delight of a favored company, who were the guests of her sister, Mrs. J. H. Dean, on the afternoon of August 11, when she sang a varied and interesting program.

Corrie Handley, teacher-pianist and organist, who has been touring Europe with Mrs. F. G. Alexander's party, returned to Birmingham last week. She resumes her lessons at her studio in the Cable building, September 1. During Miss Handley's absence her place as organist at the First Methodist Church was filled by her sister, Virginia Handley.

Mrs. Flournoy Rivers is spending the late summer in the North and East.

Glen O. Friermood and Mrs. Friermood, née Ila Nunnally, were visitors in the city yesterday, having just returned from a summer abroad. They left today for a visit to Mrs. Friermood's people in Ashville, Ala.

Mrs. Truman Aldrich, Jr., made her second appearance as piano soloist at Ravinia Park, Chicago, on the evening of August 25, when she played the Liszt E flat concerto with the New York Symphony Orchestra.

Another soloist at Ravinia this past week was Elizabeth Barbour, formerly of this city. Miss Barbour played the first movement of the Grieg A minor concerto.

In honor of Jane Cotten, of San Antonio, Tex., Mrs. O. L. Stephenson entertained some fifty of her friends at a musicale on the afternoon of August 23. The program was given by Mrs. R. T. Williams, contralto; Julia Chenoweth, violinist; Edward G. Powell, of New York City, basso, and Laura Jackson Davids, accompanist.

Sara Mallam, soprano, is in Chicago at work with her former teacher, Miss Breed. After a visit East Miss Mallam will return to Birmingham to resume her vocal activities.

LAURA JACKSON DAVIDS.

Arens' Pupils Have Triumphs in "Paoletta."

In connection with the performances of Florida's opera "Paoletta" in Cincinnati, an American vocal teacher has added greatly to his reputation. This master is Franz X. Arens of New York, who is the teacher of Edna Showalter and Humbird Duffey. Miss Showalter's beautiful lyric voice with its marvelous coloratura range, was heard to fine advantage in the title role of the opera. The young singer is alternating with Madame de Pasquali, who appeared at the premiere. Miss Showalter's debut occurred on the night of the second public performance and she has reason to feel happy over her success. Mr. Duffey, it will be remembered, was formerly a baritone. Mr. Arens discovered that the true timbre of his voice was tenor and he at once trained the singer for his new place on the lyric stage. Both Miss Showalter and Mr. Duffey captured the ears of the critical by the beauty of their singing. Such tone production shows that Arens is master of his art. He not only embodies the principles of bel canto, but something more beside.

Mr. Arens' pupils sing with soulfulness and conviction. The voices of both of these young singers have been ex-

REINHOLD
VON WARLICH.

Having scanned most carefully the countless
German Liedersingers

MR. M. H. HANSON

decided to bring over

REINHOLD von WARLICH

the only logical successor to

DR. WÜLLNER

who stands alone today.

Only Mr. von WARLICH'S art, aided by his
superb voice, can fill the gap left by the Master.

"THERE ARE NO OTHERS"

Mr. von WARLICH will be associated in America
1910-1911 with the Californian

UDA WALDROP

famous in Paris as a brilliant accompanist.

The v. WARLICH SEASON opens November 5th
at New York.

Programs include German and English Ballads,
the best of old and modern English Songs and
the

SCHUBERT AND SCHUMANN SONG CYCLES

For particulars apply to

CONCERT DIRECTION M. H. HANSON

437 FIFTH AVE., NEW YORK.



UDA WALDROP.



F. X. ARENS AND PROMINENT PUPILS.

quisitely trained. Historically, too, they disclose qualities that are not often found in singers without long stage experience. Mr. Arens is to be congratulated and Miss Showalter and Mr. Duffey must also be allowed to share in the glory that is due their master.

Criticisms of Miss Showalter and Mr. Duffey from the Cincinnati papers follow:

Humbird Duffey, the tenor, made a very pleasing Don Pedro. He has an adequate voice, a good stage presence, and both sang and acted with grace and authority.—Cincinnati Enquirer, August 30, 1910.

Humbird Duffey, as Don Pedro, who also made his initial appearance last night, revealed a fine tenor and an artistic finish to his delivery which made his appearance the signal for a warm applause.—Cincinnati Commercial Tribune, August 30, 1910.

Humbird Duffey, adding to his gallant appearance and dramatic play a tenor voice of the first order, took the audience by surprise. His vocal gift ranges in pure quality and without impairing its tone through the entire scale of the voice. His was an immediate and lasting success, and during the run of "Paoletta" Mr. Duffey may expect to duplicate in this city his triumphs in the East.—Cincinnati Times-Star, August 30, 1910.

Edna Showalter, who assumed the role of Paoletta, is a young singer with all the odds in her favor, and fitted admirably the expectations of the part. There is a youthful freshness and brilliance as well as tonal beauty in her voice, large factors in her success of last night, which was complete and immediate. Moreover, her very satisfying vocal equipment was reinforced by a dramatic ability which enabled her to give the role of Paoletta an original as well as piquant impersonation. Miss Showalter rendered the coloratura passages with distinct success and delightfully clear and pure voice quality.—Cincinnati Commercial Tribune, September 1, 1910.

Edna Showalter, a gifted young soprano, essayed the title role last night. She is physically well suited for the part and played it well. Her voice is particularly well trained for the florid passages which abound in the opera . . . but in the coloratura side her execution was unusually fine, her trill in particular being exquisite.—Cincinnati Enquirer, September 1, 1910.

Extensive Concert Tour for Cunningham.

The extensive plans which Claude Cunningham is making for his concert tour this coming season recalls the notable triumph that the baritone made several years ago when he returned to America from England in support of Adelina Patti on her farewell tour. In the first concert given by the Patti company in San Francisco, Mr. Cunningham opened the program with an aria, "Eri tu che Macchiavi," from Verdi's "Masked Ball." At the outset the audience appeared restless and anxious for the next number, but as Mr. Cunningham proceeded, interest and enthusiasm increased until Madame Patti was apparently forgotten, so great was the demonstration that followed. Mr. Cunningham was obliged to respond to fourteen recalls and to sing three extra songs. In the meanwhile Patti was standing in her dressing room waiting to "go on." The tour with Patti established Mr. Cunningham in his native land and he has since attained fame as an oratorio and song recital artist.

ESTABLISHED JANUARY, 1880

PUBLISHED EVERY
WEDNESDAYBY THE
MUSICAL COURIER COMPANY(Incorporated under the laws of the
State of New York)

MARCO A. BLUMENBERG, President.

ALVIN L. SCHUBERT, Sec. and Treas.

S. E. Cor. 39th St. & 5th Ave.

Cable address: Paganini, New York

Telephone to all Departments

4896, 4895, 4894 Murray Hill

GRAND PRIZE
PARIS EXPOSITION
1900

MARCO A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, SEPTEMBER 7, 1910
No. 1589

OFFICES AND REPRESENTATIVES

MIDDLE WEST DEPARTMENT—

Chicago Offices, 615 to 625 Orchestra Building, Rene
Devries in charge.

LONDON—

Mrs. Evelyn Kaesmann, 11 Ridgmount Gardens, Gower
street, W. C., London, England.

Cable and telegraphic address: "Evelyns."

PARIS—

Delma-Heide, 30 Rue Marbeuf (Champs Elysées).

Cable and telegraphic address: "Delmaheide, Paris."

BERLIN—

Arthur M. Abell, 36 Motz St., W.

LEIPZIG—

Eugene E. Simpson, Nürnberger Strasse 27.

DRESDEN—

Mrs. E. Potter Frissell, Elisenstrasse 16.

MOSCOW—RUSSIA—

Ellen von Tiedöhl, Artasse, 24 Desnechny.

NAPLES, ITALY—

Claude Reddish, Pensione Pinto Storey, via Amedeo.

THE HAGUE—

Dr. J. de Jong, office of Het Vaderland.

STOCKHOLM—SWEDEN—

Louise Upling, Rodlagsgatan 87, (by Karlson).

ARGENTINA, SOUTH AMERICA—

Mrs. T. A. Whitworth, Buenos Aires.

HABANA, CUBA—

Jose Giral y Cibera, Calle De O'Reilly No. 61.

NORTHWESTERN DEPARTMENT—

Oscar H. Hawley, St. Paul and Minneapolis, 2737 Hennepin

Avenue, Minneapolis, Minn.

BOSTON—

Mrs. Gertrude F. Cowen, 20 Dolphin Avenue, Winthrop, Mass.

Telephone: 604-1 Winthrop.

ST. LOUIS, MO.—

Mrs. Isabel McCormick and Henry Roemer, 4806 Washington

Boulevard.

DENVER, COLO.—

J. H. K. Martin, care of Knight-Campbell Music Company.

LOUISVILLE, KY.—

Katherine Whipple-Dobbs, care of D. H. Baldwin & Co.

BALTIMORE—

Dr. B. Merrill Hopkinson, Professional Bldg.

PHILADELPHIA—

Wilson H. Fife, 519 So. 4th Street.

PITTSBURGH—

Charles Wakefield Cadman, 321 McKee Place.

COLUMBUS—

Mrs. Ella May Smith, 60 Jefferson Avenue.

CLEVELAND—

Wilson G. Smith, 710 The Arcade.

CINCINNATI—

C. H. Zuber, Flat 14, The Avon, Mitchell Avenue.

THE MUSICAL COURIER is for sale on the principal news-

stands in the United States and in the leading music houses, hotels

and kiosques in Belgium, England, France, Germany, Holland, Italy,

Switzerland and Egypt.

NOTICE TO ADVERTISERS—Reprints of press notices from other

papers will hereafter be accepted for publication in THE MUSICAL

COURIER only at the regular advertising rate per inch or line. All

such notices must be accompanied by the originals from which they

are quoted. Managerial announcements about artists will be accepted

only when they are news and must be sent subject to editorial re-

vision.

SUBSCRIPTIONS: Including Delivery

Invariably in advance.		\$5.00
United States,		
Canada.....		\$5.00
Great Britain.....	£1 6s.	10s.
France.....	31.25 fr.	31.25 fr.
Germany.....	25 M.	12 R.
Entered at the New York Post Office as Second Class Matter.		
Single Copies, Fifteen Cents, on newsstands at hotels, elevated and		
subway and general stands.		

Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$150

a single column inch, a year.

On reading pages, having three columns to a page, \$200 an inch,

a year.

Reprints, business notices, etc., at 50 cents a line. Broken lines

counted as full lines. Headings counted at two lines per heading.

Full page and half page advertisements \$350 and \$250 respectively

per issue.

Preferred position subject to increased prices.

All remittances for subscriptions or advertising must be made

by check, draft or money order, payable to THE MUSICAL COURIER

Company.

Advertisements for the current week must be handed in by 3 P. M.

Saturday.

All changes in advertisements must reach this office by Friday,

3 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND

IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.

SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

OPERA expanded so much last year that it finally burst in several of its seams.

"There is music in everything," remarks an exchange which ought to know better.

OWING to the Labor Day holiday, THE MUSICAL COURIER this week will be published twenty-four hours later than usual.

A PROSPECTIVE bride has forsaken marriage for music by breaking her engagement and accepting work in the field of art. Good subject for Dr. Roosevelt.

MADAME SCHUMANN-HEINK, who appeared at several open air Chautauquas this summer, told the reporters recently that she sang "in tents." Also the audience found her to be intense.

ACCORDING to Modern Electrics (Chicago), science now offers us an "electric violin player." We long have had the merely magnetic fiddle virtuoso and are willing to have him improved if that can be done.

RECENT estimates place the country's expenditure for baseball at \$20,000,000 per annum. That should silence all those who malign the United States constantly by saying that it does not appreciate art.

BY M. Fernande Mazade, in the Paris Revue, the query is put forth: "What is Fear?" It is that feeling which assails European opera singers when September 1 puts in an appearance and finds them without a current season contract for America.

THE negro music festival, held in Atlanta (Ga.) on August 6, was a revelation. The audience of 5,000, one-fifth being white, was surprised and delighted at the excellence of the work done by the 100 singers, who showed good training and comprehension.

THE London Symphony Orchestra—as reported by our London correspondent—is arranging its programs for next season. Richter and Nikisch again are to conduct these concerts and a third man has been engaged for a few—Herr Müller-Reuter, conductor of the orchestra at Crefeld, Germany.

NEVADA'S movement to establish a State Music Teachers' Association is a worthy one, but the "license plank" contemplated as a part of its constitution will bear absolutely no practical results, for reasons often explained in THE MUSICAL COURIER. Who is to do the examining, and who will examine the examiners?

UPTON SINCLAIR, of "Jungle" fame, agitates for an endowment to be granted young authors so that they may give the world the benefit of their genius. Mr. Sinclair may not know it, but he is stealing belatedly the thunder of Richard Wagner, who, in his letters to Liszt, repeatedly urged the same philanthropic plan for composers.

THE new violin case mentioned in THE MUSICAL COURIER recently as having been patented by Bronislaw Hubermann is described as follows in a foreign technical publication: "The English patent office has just granted rights to Bronislaw Hubermann (as No. 16,996) for a violin case, around which a double pneumatic space is fixed, which, through its peculiar qualities, offers a great resistance, almost equal to automobile pneumatics and fits exactly around the violin case. On one of the sides there is a safety valve. Through this the air is pumped into the double pneumatic. The safety valve closes automatically and the violin is ready for transportation. The enclosed air, giving the envelope the highest possible elasticity, protects

the precious instrument of the artist against any pushing, falling, knocking, etc., or any other traveling incident, as surely as any insurance company could do. The Hubermann patent seems to be applicable also for the transportation of pictures, statuary, or other fragile objects of value."

ONE Cupolo, a young Italian conductor-manager, is giving a season of Rossini, Verdi and Donizetti, in Nuremberg, Germany, the company consisting of young Italian singers. As there is rarely any real singing—operatic singing—heard in the German cities, this company of Italian unknowns seems to give great pleasure to the genial Teutons—and so near to Bayreuth, too.

MUSICIANS point with pride to the fact that Camille Saint-Saëns has made discoveries in mathematics which have been recognized by French academies. Why go beyond music for proofs of Saint-Saëns' greatness? Newton, for instance, certainly would not have been a more remarkable scientist if he had possessed also the ability to give recitals on the viola da gamba.

AMONG the soloists to be heard this season with the Philadelphia Symphony Orchestra are Pasquale Amato, Alma Gluck, Francis Macmillen, Josef Malkin, Madame Schumann-Heink, David Bispham, Yolanda Mero, Harold Randolph, Ernest Hutchinson, etc. The rehearsals for the orchestra will begin on October 10, and the first concert will be given on Friday afternoon, October 14. Carl Pohlig, the conductor, who has spent most of his summer at his new villa, in Planegg, outside of Munich, has been in touch with the musical centers of the old world. Previous to arriving in Munich Mr. Pohlig spent some time in Paris and other centers abroad, and will visit a number of the leading cities before he sails for America the latter part of September.

PLANS for the coming season at the Metropolitan Opera have begun to take such shape that a general preliminary survey of the situation there is possible, even at this early date. The list of sopranos will include Mmes. Morena, Melba, Destinn, Farrar, Gluck, Nielsen, Villani, Weidt, Galski, Lipkowska, Oerner, Carmen-Melis, De Pasquali, Rappold, Sparkes and Van Dyck. Of tenors there are to be Messrs. Caruso, Constantino, Lassalle, Sciarretti, Audisio, Bada, Bayer, Burrian, Glenn Hall, Jadowker, Jörn, Koch, Riccardo Martin, Reiss, Slezak, and Smirnoff. The singers for mezzo and contralto roles include Mmes. Koch-Boehm, Milestone, Lugli, Mariska Aldrich, Borniggia, Flahaut, Homer, Mapleson, Maubourg, Mattfeld, Snelling, Wakefield, Wickham, Woehning. Baritones and basses will be Bakhlanoff, Galeffi, Renaud, Amato, Scotti, Begué, Campanari, Gilly, Goritz, Hinshaw, Missiano, Reschiglian, Soomer, Reiner, Bourgeois, Didur, Hinckley, Pini-Corsi, Rossi, Bothier, Ruysdael, de Seguro, Witherspoon. Among the novelties in the way of operas, Signor Gatti-Casazza announces Puccini's "Girl of the Golden West," Humperdinck's "Die Königskinder," and Dukas' "Ariane et Barbe Bleue." Other works in the prospectus as at present projected, embrace "Armide," "Romeo et Juliette," "Mefistofele," "Orfeo," "Meistersinger," "Fidelio," "Somnambula," "Carmen," "Don Pasquale," "L'Elisir d'Amore," "Favorita," "Lucia," "Marta," "Germania," "Faust," "Hänsel and Gretel," "Pagliacci," "Cavalleria Rusticana," "Manon," "Werther," "Les Huguenots," "Don Giovanni," "Le Nozze di Figaro," "Gioconda," "Bohème," "Madama Butterfly," "Tosca," "Il Barbiere di Siviglia," "The Bartered Bride," "Mignon," "Pique Dame," "Aida," "Un Ballo in Maschera," "Falstaff," "Rigoletto," "Traviata," "Trovatore," "Otello," "The Flying Dutchman," "Tristan and Isolde," "Rheingold," "Walküre," "Siegfried," "Götterdämmerung," "Parsifal," and "Freischütz."



VARIATIONS

"Four hundred and more sonatas for violin and piano by living composers are at the disposal of concert givers," says Henry T. Finck. This is the first time most of those composers ever were mentioned in print.

Theodore Spiering has been working hard this summer in Europe, scoring for orchestra the big C major fugue of Bach (from the fifth violin sonata), which he intends to play at one of his recitals here this season. Spiering is planning to hear Mahler's new eighth symphony at Munich, and then will sail for this country about October 8, to resume his duties as concertmaster of the New York Philharmonic Society.

William Herrick, of No. 1589 McClellan avenue, Detroit, Mich., megaphones the news to a grateful nation that he has invented a musical instrument to be known hereafter as the "banjolin."

There was once a composer who sat in the front row at the first night of a new opera of his own. The work failed. It failed dreadfully. As the composer sat, pale, and sad, amid the silence, a woman behind him leaned forward and said:

"Excuse me, sir, but, knowing you to be the creator of this work, I took the liberty, at the beginning of the performance, of snipping off a lock of your hair. Allow me now to return it to you."—Apologies to Tit-Bits.

A polite correspondent writes to THE MUSICAL COURIER: "Permit me to state that I consider your attacks on automobile horns and signals to be most unreasonable and even foolish. How could pedestrians possibly save themselves from being run over, if approaching motor cars could not warn them by means of those very signalling devices which you condemn so illogically?" Very simple. The pedestrians should stay off the streets. They have no right to be there.

Good advice comes from John Philip Sousa to all those young men who insist on crowding themselves into the closely packed ranks of the vocalists, fiddlers, pianists and string players. The famous composer-conductor says: "To the young man with talent I would advise that he study and learn to excel as a player of the saxophone, oboe, bassoon, bass and alto clarinet, tuba and French horn if he desires to command a good salary in the musical profession."

Brother Regal, of the Springfield Republican, has joined the ranks of the satirical poets with this:

Strauss is a master of such hideous din
As to be hated needs but to begin;
But done too oft or with too furious brays
We first grow deaf, then silly, and then praise.

Hearken to the cable: "Bzzz—spst—bzzz—zppp—G—George—George Bernard Shaw—bzzz—bzzz—is in favor of cremation." Whose, this time?

What with Margaret Mayo's "Baby Mine" and Jules Eckert Goodman's "Mother," the family seems to be well represented in New York drama

this winter. Strindberg's "The Father" ought to be given also, in order to complete the domestic circle.

A French physician tells us that in the year 2170 all the Americans will have gone crazy. If all the French are sane by that time, there need be no worry in between about the world's balance of mentality.

Dear Variations:

I send you from these thirst-arousing "Kunst Begeisterung erweckenden" shores of Isar my heartiest greetings. I spent most of my summer most delightfully



ELSA VON GRAVE AT LISZT'S WRITING DESK.

in dear old Weimar, and am saturated with anecdotes of Goethe, dripping with sayings from Schiller, and primed with bon mots credited to Liszt, at whose Tusculum I spent the most delightful hours of my stay. I am an old friend of Pauline, the aged housekeeper at Liszt's former garden home, and she has permitted me to spend considerable time there, playing on the piano in his study, and even sitting in the great man's chair at his writing desk. (The accompanying snapshot shows that hallowed nook.)

Regarding my own picture, those who do not know me will say: "What a splendid likeness," and the others will think: "How she has changed."

I am happy to say that I have a great many engagements for the winter and will be kept busy. Even in Weimar I had plenty of proof that "Variations" always is hailed with delight there. My very best wishes and cordial greetings.

Yours sincerely,

ELSA VON GRAVE.

"Novelties" at the Chicago Opera this season: "Thais," "The Juggler of Notre Dame," "Pelleas et Melisande," "Salome," "Louise" and "Les Contes d'Hoffmann."

Ceylon wants grand opera. Good-bye, then, to Mr. Kipling's dictum that the East and the West never shall meet.

LEONARD LIEBLING.

RUBINSTEIN PRIZE WINNERS.

[By Cable.]

ST. PETERSBURG, RUSSIA, September 1, 1910.

To the Musical Courier:

The famous Rubinstein prizes, for which a competition is held every five years, were awarded today to Emil Frey, of Baden, for composition; and to Alfred Noehn, of Frankfurt, for piano-playing.

T.

IS IT METRO?

NEW YORK, September 3, 1910.

To The Musical Courier:

Your paper of August 31 states that the company of opera singers for opera in Mexico City is, to a degree, a section of the New York Metropolitan Opera Company. Signor Centanini being at the head of the company and also managing the Russian dancer, Pavlova, who is to dance at the Metropolitan, it might be regular to ask whether Signor Centanini is backed by the Metropolitan Opera Company of New York, because artists (that is, singers, musicians, costumers also) and all such as do what we call business in America, should know, before making contracts or even after having made them, whether the New York Metropolitan Opera Company is to be looked to as a responsibility in the Centanini enterprises. From your very columns the information was gleaned that Centanini was no longer on the staff of Gatti-Casazza. If no longer on the executive staff, is Centanini advanced to a more responsible position, or was he requested to retire from the organization, and if so, why this studied silence, broken only by your, apparently inspired, indirect item, or rather misdirect item?

Many people in America and Europe are interested in opera pecuniarily, and they, as well as your readers generally, should know why it is that such obscurity, such veiling of information obtains in the case of Centanini, and furthermore, whether the Metropolitan Opera Company "backs" him or whether it is because the company does not "back" him that he is now in the field operating without the definite, publicly announced, backing, which should be known if it exists and if it does not, also known. How are the faithful artists to be protected if the Metropolitan Opera Company permits the use of its name with the Centanini enterprises, when there would be no such enterprises had the Metropolitan Opera Company seen fit to retain, for its own purposes, the valuable services of Centanini? Would it not be more circumspect for Centanini to explain, at once, his relations to the Metropolitan Opera Company than for the Metropolitan Opera Company to remain silent regarding Centanini? In other words, some of us musicians would like to know where we stand and we would like to know because a spirit of mystery envelops the Centanini enterprises as related to his former position.

APULIA.

THE MUSICAL COURIER is unable to say whether the Metropolitan Opera Company is the "backer" of the Centanini enterprise. The attorney of the company, on being asked for an explanation or statement, refused to reply. Rumor has it that Centanini was told that his resignation from the Metropolitan Opera Company would be accepted, and that he thereupon resigned, effect to be taken at a subsequent date. But his later contracts with the company, as shown by above letter, go far to show that he is in the confidence of the Metropolitan Opera House or its officers. If this is not so, some explanation should be forthcoming; if it is so, it should also be made public.

Will song recital programs this season be on the approved polyglot plan? If so, why? It is time, too, to think less about the chronology of the music and more about the spirit of the art. No singer need hesitate to put German lieder in a group with songs in English, or German lieder with French chansons. There are no hide-bound rules governing programs. Above all, let singers remember the lists of lieder Dr. Wüllner gave us. There was no polyglot about them.

THE outside of the Metropolitan Opera House is placarded with huge billboards bearing announcements of the operas and singers to be brought here next winter by the Chicago Opera Company. So far, the enterprise looks like a literal transplantation of the Hammerstein Manhattan Opera organization and repertory.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

SUICIDE AS A PASTIME.

With that disgruntled youth of twenty who blows out his brains, as the expression runs, because his eleventh symphony has been rejected by the Philharmonic Society we are not concerned. We know that if his genius for symphony writing had been as great as his self-importance he would have devoted his time to the improvement of his scores rather than vent his spite on himself merely because the world put a true value on him. The musical world would be the gainer if a good many of these living examples of the exaggerated "I" put around their necks their suspenders, now used for ignoble but necessary ends, and hanged themselves in an inconspicuous alley. At present, however, it is not our purpose to dwell on these gruesome things. Those who want that kind of reading are referred to the biographies of the Roman emperors. Of a goodly number of them the epitaph is "se interfecit." For a poetical version of the philosophical aspect of suicide we are quite satisfied with the reflections Shakespeare has put into the mouth of Hamlet, which reflections, by the way, are very much in the vein of those Plato has put into the mouth of Socrates shortly before that stubborn old gentleman drank his hemlock. Then there are the snarlings of Schopenhauer for those who like to take their miseries sadly. We are too cheerful to remain long in these dark catacombs. At the same time we leave to others the humorous side of the question. We feel our incapacity to explain the motives of the wretched woman, who on her way to the river to drown herself turned back to her home again to get an umbrella on account of the rain. This physical side of suicide has occupied the attention of many writers. Requiescat in pace! Our subject is artistic suicide. That is a more subtle and insinuating malady than the mere taking of one's own life. And besides it concerns you!

THE DAYS THAT ARE NO MORE.

You remember when you returned from your sojourn as a student in Europe. You had lived abroad long enough to have your sense of beauty developed, and you were shocked by the clanging bells, discordant whistles, unsightly river craft, and unswept wooden wharves of New York. Do these things disturb you now? Not in the least. You can while

away a happy day among the garish frivolities of Coney Island with never a twinge of artistic conscience. Even the lumbering freight barges with their coughing tugs and the shapeless dull brown ferry boats are now a welcome sight to you when you return to New York from uglier and more barren cities south and west of us. In spite of the fact that in Europe beauty is thrust upon you, while in the United States utility is paramount, and beauty must be diligently sought, you do not give any of that time you spent in Europe seeking the beautiful to the search for the beautiful in your own country. You were once a student in Leipsic in the years gone by. Did you pass all your time at harmony and counterpoint, or at the violin and piano? You certainly must have strolled occasionally to the Rosental, or scaled the Napoleonstein, and without question you heard many a Gewandhaus concert. Perhaps you lived in Munich and knew the old and the new Pinakothek inside out, or in Dresden, or Berlin, with all those wonderful concerts and royal operas. You walked through the Black Forest, climbed the interminable steps of the tower of Ulm, or journeyed further north and watched with delight the shadows of the feathery spires of Cologne cathedral dance in the ripples of the Rhine. Florence, with fair Fiesole, its Ponte Vecchio, Il Duomo, its Loggia, Ghiberti's doors of bronze, and Ciotto's marble Campanile, its memories of Dante, Michael Angelo, and Cellini, enchanted you a few years ago when you were learning to sing. Or perhaps that queen of modern cities, Paris, was once your home. You knew the Louvre with its inexhaustible treasures of art, medieval Notre Dame, the exquisite little Sainte Chapelle, that gem of fretted stone and colored glass, La Madeleine, the Opera House, the shady avenues of the Bois, the flowers of the Champs Elysees, and the panoramas from the walled embankments of the Seine. Vast London with its wealth of historical romance awakened your younger imagination. You recall the thrill you felt when first you stood on the Albert Embankment opposite the magnificent Houses of Parliament, rising from the Thames that mirrors the countless pinnacles and spires. The lofty, spacious grandeur of St. Paul's, and the endless corridors of the British Museum interested you once when you stood beside the marbles from the Parthenon with the marks of the chisel of Phidias still on them, or you looked into the Grecian drinking cups from which perchance Anacreon had sipped his Lesbian wine. You never can forget Westminster Abbey and the mellow light that rested on the tombs of those who sleep within the walls of that old shrine in dust that has been revered for a thousand years. Perhaps you mingled among the thirteen thousand listeners in the auditorium of that greatest of all concert rooms, the Royal Albert Hall, and heard the monster organ and a thousand performers in an English oratorio. You knew weather-beaten Covent Garden Opera House, St. James' and Queen's Hall, as well as many another concert hall in that immeasurable metropolis. In those days of enthusiasm you did not miss a picture in the National, Tate, Wallace, Kensington, Dulwich, and the other galleries of London, and you

found delight in the sylvan loveliness of Kew and the hills and vales of Hampstead Heath.

HOME AT LAST.

Full of ambition, sensitive to art and to all expression of the beautiful, you returned to your native land. The discord, dirt, and clatter of commerce offended you for a year or so, but you became insensitive to them in time because of your inability to hold to your ideal in a land where art and beauty are not forced on you as they are in other lands. You found it an exertion to seek the beauties that you were accustomed to enjoy without trouble in Europe. You were once highly indignant at the mean architecture, bad pavements, obtrusive trade signs, garbage cans and litter of many New York streets. Now you saunter through as unsightly a thoroughfare as Broadway between Thirty-third and Fortieth streets without an artistic jar. That yellow brick barn which is the external cover of our opera house caused you many a heartache when you remembered the architectural glories of Europe. Now you light your cigar under its low porch with perfect equanimity. Occasionally, perhaps, when the crude art of the board fence advertisement painter exceeds even its prerogative to barbarity a fleeting memory of a veiled Murillo or a dusky Rembrandt may come back to you, reminding you of the art world over the sea. But there the matter ends. You do not go straightway to the Metropolitan Museum of Art in Central Park to fortify your imagination and thrust out of your mind the detestable drawing and vile coloring of the tailor and whiskey pictures on our public buildings and walls. You now could hardly distinguish between a Rubens red and a Velazquez gray.

When you first came home from the cathedrals of France and England you railed at the laxity of the laws that permitted an engineer to pile so high, for the sake of economy of land, those utilitarian offices which make the skyline of New York look like a gigantic broken comb on edge. But have you studied the decorated Gothic of St. Patrick's Cathedral in Fifth avenue, or watched the new library at the corner of Forty-second street grow into a thing of classical beauty? Twenty-five centuries of art are manifested in those Greco-Roman and Italian lines and proportions. Then there is a tiny cottage in Fordham within our city's limits which ought to be a shrine for every professed lover of literature, music, and art in the land, for it used to be the home of Poe. It was a crude New York that Poe knew seventy-five years ago. Yet his imagination did not die within him because of his surroundings. His humble cottage now bears a wooden sign big enough for a country store, advertising the occupier's occupation, which is not that of Edgar Allan Poe. A little higher up the Hudson is the home of Washington Irving. His imagination peopled Sleepy Hollow with its genial folk, and made the Catskills immortal with the little Dutchmen and Rip Van Winkle. Emerson, Longfellow, Bryant, Poe, Irving, have invaded Europe with their poetry of America. Yet you are content to say you have no time to seek these beauties and no impulse to ex-

press them in a national style. Anybody can be an artist of a sort in Europe, because music, literature, architecture, pictures, parks, and historic rivers abound on every side. One must be made of sterner stuff to hold to the ideal in noisy, manufacturing, and rough America. Yet if your ideal fades and your imagination fails without a struggle on your part you are committing artistic suicide. If the Turners, Reynolds, Rembrandts, Corots of the Metropolitan gallery do not interest you, be sure the fault is in you. Your senses are becoming dulled. It is high time you began a regular pilgrimage to the art house in the Park. It will not be long before the foaming streams of Ruysdael move again in your imagination as they did in Holland long ago, and soon will you soar on the wings of thought to the summer seas of ancient Greece, and Bougereau's painted canvas will become the living Venus rising from the blue waters with her dolphins and laughing elves. It is worth the trouble.

YOUR STREET PIANO RECITALS.

You hear a torturing street-piano firing out the latest popular vulgarity like bullets from a Maxim gun, and you may go so far as to express disapproval. But do you attend the Philharmonic and Boston Symphony Orchestra concerts to restore your wounded sense of musical beauty? Do you go to hear the magical tones of Busoni and the witcheries of De Pachmann? Or are you content to let the thuds and thumps and savage jingles of the street-piano's "rag-time" remain your last musical impression? During your dinner at the restaurant some long-haired, low-browed Italian; or uncouth Hungarian fiddler forces you to hear the frenzy and the sobbing of his exaggerated sentimentality. Yet Kreisler, Macmillan, and Sébald may come and go and come again for all you care. You have lost interest in the quartet and the concerto. There is a screw loose somewhere in your musical make-up.

Perhaps your neighbors have cheap mechanical music-boxes that screech and bellow imitations of well known artists till you have lost your memory of the human voice and have come to accept the machine's strident rasp as "just as good."

How often do you hear the old familiar operas of your student days, and the later operas of the younger school? Yet never in Leipzig, and seldom in Paris and London, could you hear such splendid operatic performances as it is your privilege to enjoy in New York if you will take the trouble to do so. And what do you read?—the poets, essayists, and the magazines? Or is your pabulum the crime and scandal of the red-headlined sensation mongers? Of course you are having a good time of it, and are possibly making money. You even may be aware of this diminution of your art sense and this atrophy of your imaginative faculties. It is no concern of ours how you feel or what you think. We are considering the matter solely from its art-ideal point of view. Baseball, rowing, motoring, sky-flying, may now absorb the energies that once were directed through the channels of imaginative art. If such is the case you are committing art suicide as a pastime.

CLAYTON F. SUMMY COMPANY, CHICAGO (PUBLISHED FOR THE AUTHOR), J. B. H. VAN DER VELPEN.

Harmony and Thorough Bass.

The preface of this work informs us that the author graduated from the Brussels Conservatory of Music in 1854, and that he was a pupil of Fétis, and that he has been a teacher for fifty-four years. It is therefore our pleasant duty to pay our respects to his age and experience, and to wish him health and happiness for many a day to come. When he was at school Chopin was starting his little circle of friends with his strange harmonies, and Poe was doing newspaper hack work with the manuscript of "The Raven" in his pocket. But we must put our sentiment on one side and come down to the critical task of reviewing a theory of harmony. In the first place we cannot altogether agree with our author when he tells us that "the modern diatonic major scale consists of two Lydian tetrachords combined. Each tetrachord is a diatonic passage of four notes forming a fourth from the

lowest to the highest note." To begin with, our tuning differs from that of the ancient Greeks. Mr. Van der Velpen of course knows that the tempered scale we use is at least two thousand years younger than those scales Plato writes of in "The Republic." In the second place, the Lydian tetrachord of the Greeks resembled in intervals the notes F, G, A, B natural, though we do not know what the pitch of this tetrachord was. Our author probably meant to say the Ionian tetrachord, which scale was added to the Greek musical system long after the classical period had passed away. The Ionian mode consisted of the scale from C to C, with C the tonic, and G the dominant, which, of course, with the very slight changes, necessitated by equal temperament, is our present major scale of any pitch. Not only is the Lydian mode unlike our scale, but the Hypo-Lydian is also unlike it. For, although the latter mode consisted of the notes C to C, yet its tonic was F, and its dominant, making a mode entirely unlike any scale recognized by our modern system. The usual prohibitions common to all theory books follow the account of the origin of the scale, and the rules are well illustrated with a goodly number of examples. We have occasionally reviewed theoretical works in these columns, and almost invariably we have found it necessary to condemn the lack of exercises in the books submitted to us. J. B. H. Van der Velpen evidently believes, and rightly, too, that the only royal road to proficiency in harmony is a long course of practical work in the shape of exercises. He will probably agree with us when we say that this work, full as it is with exercises, must be supplemented by many more exercises selected by a competent teacher according to the needs of the individual pupil. If such is not done by the teacher the pupil will soon find himself beyond his depth in complexities that increase faster than his mind can understand them. It seems to us that the passing notes in ex. 31, and the modulations in ex. 33, are introduced far too early in the pupil's career. Nor are these exercises very strict. We certainly condemn the progression of the A in the soprano of the fourth measure of ex. 31, and the A which occurs on the third beat of the bass in the same measure, as these two As strike two B flats in parallel motion on the next beat. It is not pure writing especially in the strict style of an exercise. It is an example of counterpoint which would fare badly at the hands of any of the professors at the Leipzig or Paris conservatories of music and the Royal Academy or Royal College at London. There are many other schools which would repudiate such counterpoint, but we are careful to name those we actually know. We also note our author's fondness for the 6-4 chord, which he places freely on any beat of the measure. In this respect he again takes a good deal of liberty with a chord that the strict style avoids almost altogether except for the purposes of modulation and in cadences. We are surprised to find the third line C clef called the tenor clef, as is done on page 66. We know that some English musicians speak of the viola part in the string quartet as the tenor part. This we can understand for the simple reason that in a quartet the alto part is played by the second violin, and the tenor part by the viola, but we must put on record that this is the first time we have ever heard the alto C clef called the tenor clef. If Mr. Van der Velpen will take the trouble to refresh his memory by looking at some of the French theoretical works, such as Bazin, Savard, Reber, with some of which he must have been familiar years ago, or in any of the German or English textbooks, or in any full orchestral score, he will find the third line C clef called the alto clef or viola clef, and the fourth line C clef called the tenor. We shall be very grateful to any correspondent who will bring to our notice any example of the third line C clef called the tenor, as it is a novelty to us, in spite of our somewhat varied experience. And surely the consecutive octaves between the alto and bass in the fourth, fifth and sixth measures of the fourth line of the example on page 102 are misprints. The alto in measure five must be a C, not an A. And the empty chord without a third in the seventh measure of this same page is also unsatisfactory. The author must have meant E in measure seven and D in measure eight instead of the bald Gs.

Mr. Van der Velpen's defense of the obsolete scale in which there used to be a difference between C sharp and D flat, D sharp and E flat, E sharp and F, F sharp and G flat, G sharp and A flat, A sharp and B flat, is pitiable at this date in the world's history. This theory and scale have been disavowed by all the great and lesser composers for two hundred years. Does not Mr. Van der Velpen know that if a piano tuner tuned the scales of C, G and F, with D, and B flat, perfectly in tune by siren measurement that the piano would sound horribly out of tune if any chords in other scales were played on it? And how could these chords sound in tune if they were transferred to the orchestra where the violinists made differences between these homophones? We have not the space at our disposal to go into this ancient history here. We should like to hear Mr. Van der Velpen make a practical use of any scale with more than thirteen equal half-tones in the octave and perform any ultra-modern, modern, or classical

work in such a scale. He could not play in it even Bach's "Well Tempered Clavichord," published in 1724. Bach himself had to fight adherents of the old tunings. Silbermann, the organ builder, would not listen to the great composer, whose brain had a clear conception of the relationship of all keys. He thought that by tuning his organ according to the intervals nature gives in overtones he would produce more mellow tones and richer chords. But of course he could have only a few keys in tune by that method. Bach had his revenge on the builder. He played only in the keys that were distressingly out of tune and drove Silbermann from the building. Now, J. B. H. van der Velpen in saying that there is a difference between F sharp and G flat, and so on, is championing Silbermann. Bach, Beethoven, Chopin, Brahms, Wagner, are unplayable on any scale that makes a difference between homophones. If our author objects to the word homophone for those notes which sound alike but which are written differently, we must tell him that it is the term specially recommended for the purpose by Gevaert, the present director of the Brussels Conservatory. A few years ago some persons got the leading composers of France, such as Thomas, Gounod, Massenet, Saint-Saëns, to declare that no such difference existed, or could exist in our system of harmony. The absurdity of it all is when violinists talk of playing that difference which amounts to a small comma. It is only by "counting the beats" that a skilled piano tuner can make these differences, and even he is liable to err. The greatest pianist and composer could not tune a piano without training to enable him to detect the wave between two notes he is tuning to the tempered scale. And yet there are those who actually believe an ordinary orchestral fiddler can play these differences on an instrument whose notes are stopped by the yielding and soft human finger. Singers and violinists are altogether likely to make at least a quarter of a tone's difference. They could not possibly, except by the merest chance, make that comma's difference. A man might as well try to count the saw teeth on a razor's edge without using a microscope.

OLIVER DITSON COMPANY, BOSTON.

"A Day in Roseland," a cantata, or operetta for girls' voices, composed by Herbert W. Wareing.

Let us first inquire if there is not a misprint in the name of the librettist, which is given as Florence G. Attenborough? We know the name Attenborough, but not Attenborrough. We simply ask the question without implying that the proofreader was careless, though we know that misprints are to be found in every publisher's work. The music is in that gentlemanly manner so popular with those English composers who follow after Sterndale Bennett, who in turn was a pale copy of Mendelssohn. It is not only entirely free from vulgarity, but from virility as well. The words, it is true, do not call for any other treatment than that given them by the composer, so that as a work of art there is not fault to be found with it. We can see from Herbert Wareing's part-writing and harmonic fluency that he is an excellent musician, without referring to that degree of Mus. Doc. from Cambridge University which ornaments his name. The degree shows that the possessor of it is a man of general culture, and the music of "A Day in Roseland" proves the composer is a good musician. We can therefore heartily recommend this cantata to ladies' choirs and schools. It is also suitable for amateur theatrical entertainments, as the sub-title operetta shows.

Choral Fantasia from "Lohengrin," for mixed voices, words by Florence Hoare, music arranged by Percy E. Fletcher.

This work has been before the British public for three years, and we presume that the Oliver Ditson Company believes there will be a demand for it here or they would not have secured the American rights of it. Percy E. Fletcher has selected a few of the most suitable movements in Wagner's "Lohengrin" and arranged them as a choral work for which Florence Hoare has written words more or less connected with the drama. The work is suitable for the smaller cities and towns where grand operas never travel. It will also serve for the enlightenment of those puritanical beings who would like to hear the music of Wagner, but who could by no means be inveigled into a theater. Percy E. Fletcher's work in this choral fantasia did not necessitate any great musical skill on his part, but it shows him to be a more practical man than Richard Wagner ever was. As Wagner has composed the music of this choral fantasia, however, it is quite unnecessary for us to make any comment on its merit.

News of Frederic Mariner.

Frederic Mariner will resume his piano teaching at the Mariner Studios, 250 West Eighty-seventh street, Monday, October 10. Several days before the formal opening, Mr. Mariner will be in town personally to receive new pupils and arrange hours with his regular pupils. The Mariner Studios are conveniently reached from the Eighty-sixth street subway and from the Broadway surface cars. The studios are at the corner of Broadway.



Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, has returned to the city from his vacation spent at the Hooper summer home at Walpole, N. H. The new prospectus of the Institute will soon be issued. The concert season in Brooklyn opens in November, with Schumann-Heink and Bonci among the first attractions.

Theodore van York, the tenor and vocal teacher, has reopened his studio for the season at 434 Fifth avenue.

S. Grosskopf, violinist and teacher, and Elise Grosskopf, soprano and vocal teacher, have begun their work for the autumn and winter at their studio, 1204 Carnegie Hall.

Samuel Bowden Moyle announces that he will reopen his studio for voice training, 43 East Twenty-first street, Monday, September 12. Mr. Moyle will personally receive all applicants, and former pupils are requested to secure their hours for lessons.

William Ebann, the cellist, is back in New York after a vacation trip through the New England States. Mr. Ebann will teach at his studio, 13 West Forty-second street, in addition to filling concert engagements. He is

the cellist of the Bruchhausen Trio and besides his work with this trio, he will, as heretofore, appear as soloist at many concerts.

Emma Thursby and her sister are still abroad. For two weeks they visited Bonci, the celebrated tenor, and Signora Bonci at the Bonci villa in Port Recanati on the Adriatic. Later they were the guests of Madame Gerster at Pontecchio, near Bologna. Miss Thursby is finding that her pupils who have been abroad for the past year or two are doing finely. Meta Reddish, one of the Thursby pupils, is with Carlo Sebastian in Naples. Reba Cornett-Emory and Florence Benedict, two more Thursby pupils, are with Cottoni in Milan, on the advice of Bonci. Marta Wittkowska, the contralto, has been singing in Paris and London. The Thursby studios in New York will reopen about the middle of October, when Miss Thursby is expected back.

The Dunning System at Chautauqua.

Among the musical affairs at Chautauqua on Lake Chautauqua, N. Y., this season, the normal training class for teachers in the Dunning System of Improved Music Study for Beginners created great interest. The class, in which a limited number are taken, overflowed before starting, so



NORMAL CLASS OF DUNNING SYSTEM AT CHAUTAUQUA.

it was necessary to have an extra session each day, the teachers representing sixteen different States and Canada. This unique work has forged steadily ahead, commanding respect and support of the best musical element of the

world, its representatives reaching as far as the Philippines, until it stands on a plane alone in children's work by its phenomenal successes.

A congress of the Dunning teachers from the entire United States, Canada and Europe will be held next summer at Chautauqua Lake. Mrs. Dunning left at the close of the class for Portland, Ore., for a short time, to join her sons, who are locating there. She will return and conduct classes in New York, Cincinnati and Berlin during the coming winter.

George Sweet Will Return to New York.

After a successful summer season in Toronto, Canada, George Sweet will be back in New York for the reopening of his studios in the Metropolitan Opera House Building, September 17. He has added a number of rooms to his suite and the master announces that he will give a series of musicales during the autumn and winter, assisted by Mrs. Sweet, who was for several years a favorite pupil of Leschetizky in Vienna. Mr. Sweet's noble baritone voice is still in prime condition, and the fact that he himself will participate in the musicales as well as some of his advanced pupils (and Mrs. Sweet as the pianist) is pleasant news for the wide and growing circle of these artists.

Mr. Sweet has received a letter from his old pupil, Georg Fergusson, now one of the leading teachers of singing in Berlin, in which Fergusson informs his master of a successful concert tour through Germany and a course of recitals in London. Another eminently successful Sweet pupil, King Clark, formerly of Paris, is now among the talented Americans in Berlin.

Some of the pupils who have studied with Mr. Sweet in Toronto this summer are coming to New York with him to continue their lessons.

Evanston to Hear Alice Merritt-Cochran.

Alice Merritt-Cochran, the soprano who is under Marc Lagen's management, is being booked for concerts in the Middle West. Her December dates include a song recital in Evanston, Ill.

The twenty-fifth anniversary of the Heidelberg Bach Society will be celebrated on October 23, 24 and 25.

Mary LANSING
CONTRALTO
Oratorio, Recitals, Concerts
Management: MARC LAGEN, 434 Fifth Avenue, New York City

R. E. JOHNSTON

OFFICE: St. James Building
(1133 Broadway) - New York City

Announces the Following Attractions

October, 1910 and Continuing until June, 1911

LIZA LEHMANN the Celebrated Composer of "In a Persian Garden," Assisted by a European Quartette.	ARTURO TIBALDI Young English Violinist.
XAVER SCHARWENKA Eminent Composer-Pianist.	HOWARD BROCKWAY Composer-Pianist, Lecture Recitals, "The Latest Word on Opera," Illustrated at the Piano.
Alexander HEINEMANN the Great German Lieder, Ballad and Oratorio Singer.	Myron W. WHITNEY, Jr. Basso.
MARIO SAMMARCO Baritone of the Chicago Grand Opera Company, Formerly of the Manhattan Opera House.	FRANKLIN LAWSON Tenor.
RITA FORNIA Prima Donna Soprano, of the Metropolitan and Boston Opera Houses.	CHRIS ANDERSON Baritone.
JOSEPH MALKIN Great Russian cellist.	MARIE HERITES Bohemian Violinist.
Caroline MIHR-HARDY Dramatic Soprano.	AGNES PETRING Soprano.
LILLA ORMOND Mezzo Soprano.	IRENE REYNOLDS Soprano.
EVA MYLOTT the Australian Contralto.	MAUD ALLAN the Classic Dancer Assisted by a Symphony Orchestra.

Mme. RAPPOLO
PRIMA DONNA SOPRANO
METROPOLITAN OPERA HOUSE
For Concerts Address care of Musical Courier

GEORGIA HALL Pianiste
Address HAENSEL & JONES, New York.

KATHARINE HOFFMANN Accompanist
With Schumann-Heink, Last Season in Europe
HOME ADDRESS: ST. PAUL

BAERNSTEIN-REGNEAS
TEACHER OF SINGING
New York: 336 West 58th Street,
Tel. Columbus 6593
Philadelphia Studio: 202 Fuller Building

FLAHAUT
Contralto-Grand Opera, Paris
Metropolitan Opera Co., New York
CONCERTS-RECITALS

ELLA BACHUS-BEHR
Pianist, Teacher, Vocal Coach, Accompanist
Reference: Louise Homer, Frederic Martin
Address: 69 West 88th Street, New York.

BEATRICE BOWMAN
SOPRANO
THE QUINLAN INTERNATIONAL MUSICAL AGENCY
1 West 34th Street New York
J. B. WELLS TENOR
Exclusive Management: HAENSEL & JONES
1 East 42d Street

EMMA E. PATTEN
SOPRANO
For Terms, Dates and Full Particulars
J. E. FRANCHE
24 West Thirty-first Street New York
The KRYL-WAGNER AGENCY Announces Return to America
THE YOUNG BOHEMIAN VIOLINIST
JAROSLAV KOCIAN
Tour Opens October 28 and 29 with
THOMAS ORCHESTRA
FREDERICK STOCK, Conducting
FOR TERMS ADDRESS:
C. I. WAGNER, ST. PAUL SYMPHONY ORCHESTRA, St. Paul, Minn.
OR
BORUMIR KRYL, 1900 South Spaulding, Chicago, Ill.

OSCAR SAENGER
TEACHER OF SINGING

Teacher of Mme. Josephine Jacoby, contralto, formerly of the Courted Grand Opera Co.; Mme. Marie Rappold, soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquelli, soprano, Metropolitan Opera Co.; Henri G. Scott, Basso, Manhattan Opera House; Allen C. Hinkley, Basso, Metropolitan Opera Co.; Orville Harold, Tenor, Manhattan Opera House; Leon Rains, basso, Royal Opera House, Dresden, Germany; Rudolf Berger, tenor, Royal Opera, Berlin; Mme. Sara Anderson, soprano, Grand Opera, Australia and Germany; Kathleen Howard, contralto, Darmstadt; Mme. Carolyn Ortman, soprano, Grand Opera, Dessau; Irvin Myers, baritone, Grand Opera, Italy; Joseph Baernstein-Regneas, Grand Opera, Germany; Bessie Bowman-Estey, contralto; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, soprano; Laura Combs, soprano; Mildred Potter, contralto; Katherine Hanford, contralto; John Young, tenor; George Murphy, tenor; Alfred B. Dickson, tenor; Edwin Evans, baritone. Telephone 662; Plaza. Studio: 51 East 64th Street, New York. Will resume teaching October 1st, 1910.

L. S. SAMOILOFF Voice Culture, Repertoire
Address: 116 Carnegie Hall, New York
Tel., 1890 Columbus
Method Recommended by Schallapine
Sammarco, Zurela

SIGISMOND STOJOWSKI
The Eminent Polish Pianist and Composer
Exclusive Management: HAENSEL & JONES, One East 42d Street, New York
MASON & HAMLIN PIANO

Emma Koch, Pianist and Pedagogue, of Berlin.

For the past ten years Emma Koch has been a member of the faculty of the Stern Conservatory, of Berlin, and her pupils have always excelled in the public concerts given by the institution in the Beethoven Hall and Philharmonic each season, toward the close of the school year. Frl. Koch does only a limited amount of teaching at the school, however, as she gives special attention to her private class of piano pupils. She devotes a certain number of hours each day to teaching at her home, Neue Winterfeld St. 15, where she also gives matinees and soirees at which her most advanced pupils play before audiences of invited guests.

Emma Koch has a special genius for teaching and she knows how to get out of the pupils the best there is in them. The gifted ones have always made extraordinary progress under her tuition and those who are less talented have by diligent application been able, under her genial direction, to acquire a fluent, reliable technic and a beautiful touch. Her method of teaching is noteworthy for its results in the way of tone production; indeed, so remarkable a feature of her teaching is this that Emma Koch's pupils could at once be distinguished among other students by the quality and volume of their tone production. Frl. Koch is, moreover, a thorough musician and she lays quite as much stress on good taste and correct phrasing, proper nuances—in short, every phase of musical interpretation, so that a piano pupil who has graduated in her course of instruction is a thorough artist in every respect.

Although Emma Koch makes a specialty of pedagogic work, being predestined both by inclination and natural gifts for this, she is by no means exclusively a teacher. She has always done and still does a certain amount of concert work each season and she has been acclaimed in all the important towns of Germany as one of the finest of living women pianists.

It was Frl. Koch who introduced the new Scharwenka concerto in F minor to Leipzig, scoring both for it and herself a notable success. Her own playing is noteworthy for those same attributes that are so noticeable in the playing of her pupils. Appended are excerpts from some of her recent criticisms, which appeared after her concert in Leipzig, February 18, 1910:

Emma Koch made an imposing impression with her performances of a Beethoven concerto and the new concerto, op. 82, by Scharwenka. The lady is artistically thoroughly equipped. She evidently has a very poetic nature and, no doubt, her preference for teaching is the reason she is not more famous as a pianist.—Leipziger Abendzeitung.

The difficult new piano concerto in F minor by Scharwenka was really brilliantly played by a Berlin virtuosa and pedagogue, Emma

Koch. Her technic is clear and polished, her conception is personal and independent, her delivery is poetical, tasteful and directed by



EMMA KOCH,
Pianist and teacher.

high intelligence. She is a master, especially in the genre of the soft and feminine.—Leipziger Neueste Nachrichten.

In Emma Koch we made the acquaintance of an admirable pianist. The artist displayed in her performances an extraordinarily clear, transparent technic, refined musical feeling and sweeping enthusiasm. She gave brilliant performances of Beethoven's G major concerto,

solo pieces by Strauss, Liszt and Chopin and she ensured for Scharwenka's new concerto a complete success.—Musikalisches Wochenblatt.

Emma Koch introduced to Leipzig yesterday Scharwenka's F minor piano concerto, op. 82, under the direction of the composer and scored for it a great success, acquitting herself of her grateful but difficult task in the most satisfactory manner. She interpreted it with heart and soul, and both she and Scharwenka were tendered ovations by the large audience. The Beethoven G major concerto, too, was played by her with a beautiful, sympathetic tone, with pearly technic and she also proved to be fully equal to it in point of intelligence.—Leipziger Tageblatt.

Louise Ormsby's Father Dead.

Louise Ormsby, the American soprano, who has been in England for the entire London season, was informed by cablegram of the sudden serious illness of her father, and as she was fortunate enough to catch a fast steamer she was enabled to make the long trip from London to Central City, Neb., her home, in less than ten days. The father passed away August 24.

Owing to the many engagements for which Miss Ormsby was booked for the autumn season abroad, she will be obliged to return to England late in September and remain until January or February, if not longer. Miss Ormsby has been most favorably received in England, where she was very popular before she came to America, and it is quite possible that she may stay abroad for the entire season.

Sébald Tour.

Alexander Sébald, the inimitable interpreter of Paganini's compositions, is to make several short tours in American this season, the method of booking being peculiar to, and original with his manager, Marc Lagen. There will be no continuous trip comprising many weeks, but five or six of shorter duration. Mr. Sébald and his manager agree that an artist should have an opportunity to rest up after a strenuous period of concertizing.

Mrs. Frederick Heiser, of the Heiser Music School in Sioux City, Ia., presented her talented pupil, Eilene French, in recital, Monday evening, August 23. Miss French played the Schumann andante and variations for two pianos (Annie Galinsky playing second piano) and works by Bach, Brahms, Beethoven, Chopin, Sinding, Grieg, MacDowell, Frank Lynea and Liza Lehmann. Other concerted numbers were the first and second movements of the Mendelssohn concerto in G minor, with Miss Galinsky playing the orchestral part on a second piano. Miss French, who is only sixteen years old, has studied with Mrs. Heiser for five years. The day after the recital the young lady left Sioux City for Seattle, where she will make her future home.

MARC LAGEN

TOURS NEGOTIATED
FESTIVALS ARRANGED

Manager of Distinguished Artists
EDWARD S. BROWN, Assistant Manager

434 Fifth Avenue

NEW YORK CITY



Helena LEWYN

MASON & HAMLIN PIANO.

Management: HAENSEL & JONES, 1 EAST 42nd STREET, NEW YORK

PIANIST

FIRST
AMERICAN
TOUR

U. S. KERR

BASSO CANTANTE—Song Recitals and Oratorio a specialty

For Bookings Address: 538 West 143rd Street New York City

FLORENCE MULFORD

PERSONAL ADDRESS:

79 Halsey Street, Newark, N. J.

Phone, 1192 Newark

Mezzo Soprano

Formerly with Coaried Metropolitan Opera Company

Under Exclusive Management of

HAENSEL & JONES
No. 1 East 42nd Street
NEW YORK

JANET SPENCER

CONTRALTO
204 West 94th Street

Phone 2488 River
Management: THE QUINAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfson Bureau
1 West 34th Street New York

JORGE G. BENITEZ

TEACHER OF SINGING

Studio: Carnegie Hall, New York

Indorsement by his teacher:

"Jorge Benitez I consider eminently suited to impart the art of singing in all its branches. There is no doubt that any student who diligently works with him will find great benefit therefrom."

EMILIO de GOGORZA

DR. N. J. ELSSENHEIMER

Composer of the Cantata, "Consecration of Arts"

ADVANCED PIANO INSTRUCTION

Address: 544 West 136th Street New York



"Effective and Musically Piano Playing"
GUSTAV L. BECKER

New and advanced method, based upon scientific pedagogical and aesthetic principles

31 YEARS OF PRACTICAL EXPERIENCE

Address care Steinway Hall, 300 East 14th Street, New York City

YOLANDA MERÖ

THE EMINENT HUNGARIAN PIANIST

Management: The Quinan International Musical Agency

STEINWAY PIANO USED 1 West 34th Street, New York



CHICAGO, Ill., September 3, 1910.

It took a certain local violinist thirty years to make "his hand." To the ordinary eye it is not very different from any other developed hands. Yet it has the power almost automatically to express through the violin the exquisite beauty and marvelous tone-pictures which the player feels and sees as he interprets the work of the masters. Incessant training and the inborn soul of the artist fashioned it. You cannot make genius. But genius and the power of untiring work created this marvelous tool, now at last, without his even thinking of it, obedient in every slightest movement, strong, tender, delicate, passionate, incredibly swift, to the wonderful dreams of the soul of its creator. As an investment it represents a man's life work. But it represents, too, the inborn gift which no money can buy. Without that no work could mould a hand like this hand of a master. That is why it is insured for fifty thousand dollars. Very modest "Mr. Violinist." Speaking of modesty, it reminds the writer of another instrumentalist who called at this office recently and told the representative of THE MUSICAL COURIER that he could not understand artists who always spoke about themselves. "I know I am a great artist, but I do not tell it to everybody," he said. This virtuoso's hand, as he says himself, is worth \$50,000. I should judge this artist would be very pleased if an accident should happen to it and the insurance company would forward him a check for that amount. It took that man thirty years to make that hand, how many years would it take him to make that \$50,000. This violinist sent us also many other pamphlets, some of which are quite poetic, as the following extract will demonstrate: "The Home of the Violinist: From the window of this quaint old home you can see the sound that separates Sweden from Denmark. It is here that the violinist prepares all the wonderful music which has delighted thousands in the countries across the sea. Should you call on him at any time during the summer you will find the great artist sitting on his lawn reading, likely as not, a paper from your own State or thinking of his forthcoming concert tour in America." This is called very often "charlatanism" and unfortunately in Chicago, as elsewhere in this country and abroad, we are infested with humbug of the same caliber, some of them calling themselves masters of music, others doctors and most of them deserving to be knighted "charlatans" of the musical profession.

W. H. Sherwood returned to Chicago from his summer home at Lake Chautauqua, N. Y., this morning. Mr. Sherwood reports the best of twenty-two summers in his work at Chautauqua Institution, Chautauqua, N. Y., in which he was ably assisted by Georgia Kober, the principal assistant in the Sherwood Music School, Chicago, and Mrs. E. T. Tobey, of Memphis, Tenn. Mr. Sherwood will make a short trip of a few days in the Canadian Northwest, beginning September 5, at Regina,

Canada, from where he goes to Medicine Hat, Calgary, Edmonton, McLeod and High River. The work in the piano department at the Sherwood Music School is arranged in such a manner that students pursue the same principles of piano practice and reading of music whatever teacher they study with, and those who have not as yet formed sufficiently accurate habits of execution and of musical interpretation, are ably instructed by Mr. Sherwood's assistant teachers who were his graduates and who have had years of thorough preparation for this kind of work. The (Vorbereiter) system, so well known through a few of the great teachers of Europe, is a saving to the pupils and helps Mr. Sherwood give his attention more to the advanced students and to their repertory.

Alta Miller, the popular soprano, has been very busy during the summer months, appearing at many functions in Evanston and North Shore. Miss Miller reports that her class for the coming season will be very large.

Irene Adler, coloratura soprano, will coach operatic roles with Alta Miller, the well known vocal instructor. This will make the third year of study for Miss Adler under the same mentor.

Grace Nelson, the distinguished soprano, who won much success as an operatic star in Detroit last month, will return to Chicago shortly to resume her teaching in her studio, in the Fine Arts Building.

Myrtle R. Lee, the well known coloratura mezzo-soprano, will return to Chicago, Wednesday, September 7, from an extensive and successful concert tour through Illinois, Wisconsin, Iowa and Minnesota.

Bernhard Ulrich, business manager of the Chicago Opera Company, will return to Chicago next Monday, September 5.

Albert Borroff, the basso, has been engaged as soloist by the Apollo Club. Mr. Borroff will be heard in "The Messiah," which will be given December 23 and 30.

The Mendelssohn Club, of which Harrison M. Wild is the conductor, will give three concerts this season in Orchestra Hall. The first will take place on December 15, the second February 16 and the last on April 27.

Littell McClung will have charge of the press department of the Chicago Opera Company. Mr. McClung arrived in Chicago last Thursday and looked over his new territory. The courteous press representative visited the office of THE MUSICAL COURIER last Monday and said that the season promises to be a great success.

Marx Oberdorfer, the well known pianist, returned last week from Europe. He called at this office and gave a delightful report of his trip over the Continent.

Charles W. Clark, the well known baritone and vocal instructor, of Paris, has opened his studio here and will teach from September 1 to 5 and 12 to 16. Mr. Clark will

return to Europe the latter part of the month, and again in the spring will pay a visit to this country, having been booked with many organizations to appear in concerts and recitals in April, May and June, 1911. On this present trip the eminent baritone will appear in a song recital at Van Wert, Ohio, where he will have the able assistance of Eleanor Fisher, the well known accompanist.

The Music Art Shop announces song recitals featuring compositions by Lulu Jones Downing in programs presented by vocal artists, with Mrs. Downing at the piano. The programs will include compositions from the classic and modern schools.

Etta Edwards, the well known vocal instructor, introduced two of her professional pupils in a private recital here last week. Julia Croston, a church singer of Memphis, Tenn., proved to be the possessor of a large, agreeable dramatic soprano voice, and Nellie Dining, another soprano and teacher, of Boston, held her audience under the charm of her voice. Madame Edwards looks forward to a very busy season and will remain in Chicago all through the year.

The rehearsals for the opera season will begin at the Auditorium October 3 under the special supervision of Sig. Campanini, who is scheduled to arrive in Chicago on September 27. Mr. Dippel, the administrative manager, is expected to arrive the end of the month.

Leonora Sparks, who won much success here in connection with her work with the Metropolitan Opera Company, will be one of the soloists with the Apollo Club for the third concert, to be given January 12.

Evan Williams, the Welsh tenor, who made "Akron famous" and who won much success here at the North Shore festival, last June, has been chosen by the Apollo to sing the tenor solos in "The Messiah."

Caroline Mihr-Hardy, the eminent dramatic soprano, will create the soprano role in Felix Woyrsch's "The Dance of Death," which will be given by the Apollo Club under Harrison Wild's baton.

Mr. and Mrs. Herman Devries and Mr. and Mrs. Hubert Schmit, their daughter and son-in-law, sail from Havre for New York, Saturday, September 3, on the S. S. La Savoie.

John B. Miller has returned from a concert tour which extended through the Western States to the Coast, including the larger cities in its itinerary. Mr. Miller will again serve on the faculty of the Chicago Musical College. Maurice Rosenfeld has returned from a visit to Detroit and Alexander Sebald will arrive from Europe next week.

Registration for the various departments of the Chicago Musical College has been heavier during the past week than ever before in the long history of this institution. The spacious reception hall of the new college building has been literally packed with prospective students and their friends and every official of the school has been worked to the verge of nervous collapse by the unusual demands of incoming students. Six extra instructors have been added to the already large teaching staff. More than two hundred applications for the four scholarships in the Chicago Musical College School of Opera were received prior to the final examination in Ziegfeld Hall last Saturday morning. Two of these scholarships were given through the generosity of the Metropolitan Grand Opera Company of New York and the remainder were awarded by the school. In all, one hundred and forty-seven free and partial scholarships will be awarded before the opening of the new school year on September 12. During the second month of the new term the Chicago Musical College will again resume its annual series of lectures by Felix Borowski and Harold B. Maryott. These lectures are free to students and others interested in the work may obtain admission tickets upon application at the college. The interest manifested by pupils of the common and pub-

BUSH TEMPLE CONSERVATORY

800 North Clark Street, Chicago

KENNETH M. BRADLEY, Director

The Leading Conservatory of

MUSIC

Opera, Acting and Languages

Faculty of over 60 teachers of

national reputation.

The exclusive teaching

engagement of the following

well-known artists:

MME. JULIE RIVE-KING,

The World-Renowned Pianist

WM. A. WILLETT,

Eminent Singer and Instructor

School of Acting

EDWARD IVORAK, Director.

The most thoroughly equipped

School of Acting in Chicago.

Affiliated with a producing house

and offers students practical

stage training.

Applications for 150 Free and

Partial Scholarships Now

Being Received.

Full Term Begins Sep. 12th.

Illustrated Catalogue Free on Request to

E. SCHWENKER, Secretary

When writing, state department in which you are interested.



Orchestral Training

Under the conductorship

of M. BALLMANN, con-

ductor of the Chicago Festival

Orchestra. A complete

faculty for all or-

chestral instruments.

Applications for 150 Free and

Partial Scholarships Now

Being Received.

Illustrated Catalogue Free on Request to

E. SCHWENKER, Secretary

When writing, state department in which you are interested.

The Music Teachers' Exchange and Musical Agency (Inc.)

Steinway Hall, Chicago E. A. STAVRUM, Manager

A Co-Mutual Musical Art Service—Three Departments:

I. Music Teachers' Exchange—Only Teachers' Agency in Chicago

Exclusively Musical.

II. Musical Agency—Placing Musical Artists. "Talent of Merit"

only.

III. Music Press—Artistic Printing for Artistic People. Publicity

Promotion along Musical Lines.

Write now for Circulars and Special Bulletins.

CHILSON-OHRMAN

SOPRANO

In Europe Until October 1910

Exclusive Management: HAENSEL & JONES

1 East 42d Street, New York City

BARITONE

Voice Production

Concerts, Oratorios, Recitals

809 Fine Arts Building, Chicago, Ill.

Phone, Harrison 1787

BASSO CANTANTE

Auditorium Building

Direction: E. A. STAVRUM

Steinway Hall, Chicago

THOMAS N. MAC BURNIEY

MARION GREEN

lic schools, to say nothing of local musicians, during the past few seasons has led the college to make this provision for those not attending regular classes.

The Walter Spry Piano School has issued its catalogue for the season 1910-11. This season will bring a record breaking class to the well known institution.

Jennie B. Monroe, a pupil of William A. Willett, of the Bush Temple Conservatory, has been engaged to take charge of the vocal department of Tabor College, Tabor, Iowa.

Grace Stewart Potter, who was for many years a pupil of Kenneth M. Bradley and Fannie Bloomfield Zeisler at the Bush Temple Conservatory, has returned after four years' study in Europe with Busoni, Leschetizky and Moskowski. Miss Potter is one of the most talented of the younger pianists and great things are expected of her. She has already quite a number of engagements for the coming season. In addition to her concert work, she will do a limited amount of teaching at the Bush Temple Conservatory.

RENE DEVRIES.

Isabella Beaton Working Hard.

Isabella Beaton, the composer-pianist, is working hard, adding to her many compositions. This gifted and industrious artist has three hundred odd compositions to her credit.

Hinkle Engaged for Worcester Festival.

Florence Hinkle, the popular soprano, has been engaged for the Worcester Music Festival to be given the last week in this month.

W. Ingram Adams Dead.

The death is announced in London of W. Ingram Adams, the husband of Amina Goodwin, the founder of the London Trio.

LILLIAN SHERWOOD - NEWKIRK
VOICE CULTURE. ITALIAN METHOD.
Special attention to tone production.
1425 Broadway, N. Y., Metropolitan Opera House Bldg.
Mail address, Norwalk, Conn.

ALFRED HUNTER CLARK
New York
Representative
257 W. 88th Street

SUMNER SCHOOL
WATERLOO, N. Y.
London Address
and Cable
MAPLESON & CO.



THE
GARDNER-BARTLETT
STUDIOS
VOICE CULTURE

WINBURN B. ADAMS
Boston
Representative
509 Pierce Bldg.
MRS. BERTHA FISCHER
Representative
in Germany
Springfield, Mass.
STUDIO
351 MAIN STREET

PUBLICATIONS OF
G. SCHIRMER
3 East 43d Street, New York, N. Y.
Just Published
VOICES FROM THE GOLDEN AGE

BEL CANTO

A collection of Twenty-six Opera Songs of the 17th and 18th centuries from rare manuscripts and early prints collected by

HENRY EDWARD KREHBIEL

With a preface and biographical notes.

Edited by **MAX SPICKER**

English translation by Henry G. Chapman and Isabella G. Parker. Cloth, net \$2. Paper, net \$1.25.

HARMONY MODERNIZED

A course equally adapted for Self-Instruction or for a Teacher's Manual.

By **MAX LOEWENGARD**

Translated from the sixth augmented and thoroughly revised German edition by Dr. Theo. Baker. Cloth, net \$1.25.

Caroline Hudson's Season to Open Soon.

Caroline Hudson, the soprano, is due in New York this week and she is to have a number of concerts during the



CAROLINE HUDSON.

early autumn. Miss Hudson is the solo soprano at historic Plymouth Church in Brooklyn, where the large con-

gregations are uplifted by her beautiful voice. Last season Miss Hudson filled sixty-one concert engagements, singing in New York, Boston, Philadelphia, Cleveland, Detroit, Albany, Troy, New Haven, Providence, Wooster (Ohio), Port Huron (Mich.), Westfield (N. J.), Clearfield (Pa.), Derby (Conn.), Newburgh (N. Y.), and many other towns en route. In some of these cities Miss Hudson sang several times during the season. In many places she was immediately re-engaged for additional concerts. In oratorio she has been exceptionally successful and many of her bookings for this season will be for oratorio productions.

Miss Hudson is to begin her season in Clearfield, Pa., September 8. Other engagements in the near future will take her as far West as Kansas, where she is to sing in Salina, and then in Kirksville, Mo., Cleveland and Tremont, Ohio, Port Huron, Mich., and then back East again for concerts in New York and Brooklyn.

Miss Hudson will be the soprano soloist at the Christmastide performance of "The Messiah" with the Handel and Haydn Society in Boston. Two more Western dates which she will fill during the season will be at Delaware, Defiance, Ohio, and Grand Forks, N. D.

"The Business Man in the Amusement World."

Robert Grau's volume of progress and achievement in the field of the theater entitled "The Business Man in the Amusement World," will be ready about September 15. It will consist of 300 pages, profusely illustrated, bound de luxe and for sale at five dollars. The author is also the author of "Forty Years' Observation of Music and the Drama."

Estelle Burns-Roure Engaged at Orange.

Estelle Burns-Roure, the dramatic soprano, has been engaged for a song recital in Orange, N. J., October 3. Madame Roure has concertized throughout America, and since she has made her home in the East has become well liked by the musical public because of her artistic work.



A. CARBONE

Late Member with the Metropolitan Opera Co.

Art of Singing in all
Branches, Voice Production—Interpretation

Thirty years experience
Circular—Carbone's Breath
Controller sent on application

CARNEGIE HALL, NEW YORK

WALTER BENTLEY BALL BARITONE

American Musical Bureau, 862-863 Carnegie Hall, New York

Recitals—Oratorio
Folk Songs of America

ALICE MERRITT-COCHRAN SOPRANO

Management: Marc Lagen, 434 Fifth Avenue, New York

FLORENCE HINKLE

Under Exclusive Management of HAENSEL & JONES
1 East 42d Street, New York
Personal Addresses: 123 W. 114th St., Phone 5414
Morningside, New York City, and 582 North 43d St.,
Phone 1370 D. Preston, Preston, Philadelphia.

EVA MYLOTT

THE GREAT AUSTRALIAN CONTRALTO
Management: R. E. JOHNSTON
St. James Building
Broadway and 20th Street, New York City

MARCUS KELLERMAN

BASS-BARITONE

Late of the Royal Opera
of Berlin

MANAGEMENT:
EUGENE KUESTER
28 West 42d Street, New York

Jules FALK Violinist

In America Season 1910-1911

MANAGEMENT: THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfshen Bureau, 1 West 34th Street, New York

MME. GUTTMAN-RICE

DRAMATIC SOPRANO

Late Instructor of the Conried Metropolitan School of Opera

STUDIO: 210 West 107th Street

VOCAL INSTRUCTION

Phone, 3117 River.

CLAUDE CUNNINGHAM

BARITONE

MANAGEMENT:
LOUDON CHARLTON
Carnegie Hall, New York

OBITUARY

Julian Edwards.

The death of Julian Edwards, who passed away at his beautiful home at Ludlow, Yonkers, N. Y., at one o'clock last Monday morning, removes from our midst one of the few really excellent composers. Mr. Edwards, who came to this country from England the latter part of the 80's, soon became known as a composer of very high grade light opera, and ever since establishing himself in America he maintained this high standard in his specialty. It is unfortunate that Mr. Edwards could not have lived longer, for he was only in his fifty-fifth year and never relaxed in his ambitions, and only last winter his cantata, "Lazarus," was heard at a Metropolitan Opera House Sunday night concert, which he conducted himself. The cantata met with immediate success, and proved beyond doubt that Mr. Edwards was not alone a prolific light opera composer, but was thoroughly grounded in classic forms and capable of producing works in the oratorio style. His operas have been sung throughout the United States for years, and all of them have been successful. At his home he has been at work on grand opera and was in hopes of soon producing a great music drama.

Personally, Mr. Edwards was one of nature's noblemen, a man of learning and an ardent student. There was no braggadoccio about him, he was never seen in barrooms, never mingled with people of inferior quality, was thoroughly chivalrous and modest to a fault. Mr. Edwards often attended the symphony concerts, never missing an opportunity for hearing the first performance of a great orchestral work. He was an intense admirer of Richard Strauss, and a thoroughly progressive man in music as well as in the other arts. His premature death is a shock to his many friends and admirers. His widow, who survives him, is a woman of lovable character, who was un-

failing in her devotion to her gifted husband and his artistic ambitions. Among Edwards' popular light operas are "Dolly Varden," "The Goddess of Truth," "The Princess Chic," "The Jolly Musketeer," "The Wedding Day," "When Johnny Comes Marching Home" and many others. Besides his cantata "Lazarus," his sacred works include "The Redeemer," "Mary Magdalen," "Lord of Light and Love" and numerous beautiful songs which choir



JULIAN EDWARDS.

singers have added to their repertoires. Early in his career, or as far back as 1888, when Mr. Edwards was conducting in England, he brought out his opera "Victorian,"

which was voted one of the genuine successes by English musicians and critics.

Julian Edwards was born in Manchester, England, in the year 1855. His teachers were Sir Herbert Oakley and Sir George Macfarren. The funeral was held from the home of Mrs. Edwards on Wednesday morning, and the interment took place at Woodlawn.

Nettie Delphine Ellsworth.

Nettie Delphine Ellsworth, a teacher of music and composer, of Ottawa, Illinois, died August 12, aged 43. She is survived by her parents, five sisters and two brothers. Miss Ellsworth was a graduate of the American Conservatory of Music of her town. The list of her compositions have been catalogued, and among them are a course of graded studies for piano. Her latest song, "The Brook by the Way," was recently published. A service in memory of the late Miss Ellsworth was held in Ottawa Baptist Church a few days after her death, due to tuberculosis which followed a nervous breakdown.

Song Recitals by Francis Rogers.

Francis Rogers, the baritone, gave a song recital at On-teora Park, in the Catskills, September 1, with Bruno Huhn at the piano. Mr. Rogers' program included a Handel aria and songs in German, French and English, by Mon-roë, Schubert, Schumann, Brahms, Strauss, Weingartner, Widor, Clayton Johns, Reichardt, Huhn, Luckstone, Russell, and four North American Indian songs arranged by Charles W. Cadman. September 3, Mr. Rogers repeated the same delightful program at "Upway Field," in Pitts-field, Mass.

Viola Waterhouse Returns from Vacation.

Viola Waterhouse has returned to New York after a delightful vacation passed in Massachusetts. This soprano has a large repertory and she will be numbered with the successful singers during the season of 1910-1911. Miss Waterhouse is under the management of Marc Lagen, a young impresario who is working hard for the artists in his bureau.

MADAME ROTHWELL-WOLFF

DRAMATIC SOPRANO

Opera, Concert, Oratorio and Recitals

THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau, 1 West 34th Street, New York

HENRI SCOTT

Leading Basso Manhattan Opera Co.
For Concert Engagements Address:
THE QUINLAN INTERNATIONAL MUSICAL AGENCY
Successors to the Wolfsohn Bureau
1 West 34th Street - New York

Samuel A. Baldwin CONCERT ORGANIST Address: College of the City of New York
St. Nicholas Terrace and 139th Street

ARTHUR SHATTUCK PIANIST

SHATTUCK

Second European Tour 1909-10

BISPHAM

SEASON OF 1910-11 BOOKING
For Dates Address
LOUDON CHARLTON
Carnegie Hall New York



SÉBALD

FIRST AMERICAN TOUR, 1910-11

Direction: MARC LAGEN, 434 Fifth Avenue, New York

FRANK ORMSBY TENOR
CONCERT, ORATORIO and RECITAL
Address: 180 Claremont Avenue Phone, 4773 Wareside
Management: J. E. FRÄNCKE, 24 East 31st Street, New York

GERVILLE-RÉACHE

PRIMA DONNA CONTRALTO
Manhattan Opera House

For Concert Engagements Address:

HAENSEL & JONES, One East 42d St., New York

MARIE KERN-MULLEN
MEZZO CONTRALTO
CONCERTS ORATORIO RECITALS
Management, THE SAWYER MUSICAL BUREAU
251 West 88th Street New York

GEO. CARRE TENOR
Management: MARC LAGEN
434 Fifth Avenue - - - New York City

WILLIAM BURRITT Voice Specialist
AND
NELSON BURRITT Repertoire Builder
35 EAST 32D STREET, near Madison Ave.
Phone 2187 Madison Square

THE SAWYER MUSICAL BUREAU
ANTONIA SAWYER, Manager
Artists of high order furnished for
FESTIVALS, CONCERTS, RECITALS
and CHURCH POSITIONS

251 West 88th Street, Corner of Broadway
Phone, 89 Riverside
Next Season's Address: Metropolitan Opera House Building

The Greatest
PAGANINI PLAYER

MUSICAL NEWS FROM OMAHA.

OMAHA, Neb., August 30, 1910.

It is not frequent that the loss or addition of one patroness of art creates a stir in the musical atmosphere of a town, but in the removal to Chicago of Mrs. E. A. Cudahy Omaha will suffer a distinct loss. Mrs. Cudahy long has been a willing patroness of every worthy musical movement; she has given able service as president of the Tuesday Morning Club and as president of Omaha's most successful May Festival (1910). She is a musician of considerable attainment and amply qualified to reap the fullness of a broader field.

Corinne E. Paulson has announced that she will continue her studies in Berlin throughout the coming season and will not return to her large and well established piano class. Aside from pedagogical ability Miss Paulson has distinguished herself as soloist and accompanist, and her work is at all times marked by thorough comprehension. Her return will be welcome.

Vernon C. Bennett, who has just returned from an outing in Colorado and Wyoming, has reopened his studio and again will preside at the organs in Temple Israel and First Church of Christ, Scientist.

Mr. and Mrs. Thos. J. Kelly will return September 15 from several months of European study and recreation.

At the recent banquet of the Sngerfest Association it was agreed to unite the several local German singing societies, forming one permanent chorus with the purpose of giving three public performances each year. Their most immediate plan is the presentation of a German opera with orchestra and chorus of local fame and soloists of international reputation.

Five "extra" concerts have been announced relative to the B.-H.-W. Series. They are: Madame Schumann-Heink, November 22; Madame Sembrich, January 3; Madame Gdski, February 7; Mischa Elman, March 21, and Alice Nielsen, May 9.

EVELYN HOPPER.

The "Extra" First.

"F. A. Winter, a well known music dealer of Altoona, Pa., has a hen in his possession that is a decided freak of nature, its performance of laying two eggs a day for an extended period of time being the first case of its kind known to chicken fanciers of this State."—Philadelphia Inquirer. Not a freak of nature at all. Had the Phila-

delphia Inquirer read the Musical Courier Extra it would know that a Western farmer some six months ago discovered that by playing his player-piano four hours a day his hens would show their appreciation of the music rendered by laying just twice as often.—Musical Courier Extra.

Fay Cord to Make First American Tour.

Fay Cord, the young American soprano, who has recently returned to this country after seven years' study with prominent teachers in Europe, will make her first



FAY CORD.

American tour this season under the management of Marc Lagen. Miss Cord has been engaged for the Worcester

(Mass.) Music Festival, which will be held the last week of this month. It is stated that she is the youngest soprano ever booked to sing at this festival, which will be the fifty-third in the history of the Worcester County Musical Association.

Miss Cord was born in Iowa, and it was in her native State at a remarkably early age that she attracted notice because of her voice and musical abilities. The late Dean Howard became interested in her when she was a mere girl and it was he who persuaded her parents to send her to Europe. Miss Cord first went to Paris, where she studied under Madame Edouard Colonne, and later she traveled to Berlin, where she was coached by some of the best teachers of the Prussian capital. After completing her studies in the Fatherland, Miss Cord went back to Paris, where she continued her work with Jean de Reszke. From this second sojourn in Paris, Miss Cord went to London, where she was coached in Italian songs and arias with Paolo Tosti, the composer. Miss Cord made her debut in London in 1909 in joint recital with Ben Davies, the English tenor, at the residence of Sir Alfred and Lady Frigg. The young American singer was enthusiastically received by the British aristocracy and later the general public learned to know something of her vocal charms. After her London triumphs, Miss Cord sang in Paris under Colonne and Massenet, and in Germany under Nikisch and other conductors.

Besides her approaching appearances at the Worcester festival, Mr. Lagen is booking Miss Cord for other concerts. She expects to sing in New York several times during the winter.

Saenger Resumes Teaching October 1.

Oscar Saenger, who has been in Maine all summer, will reopen his New York studios, 51 East 64th street, Saturday, October 1, when he will resume his teaching for the season. All applications for lessons in the meanwhile should be made to the secretary, Miss Lilli, at the above address.

"Where's your automobile?" "Traded it off," replied M. Chuggins. "What for?" "One of these street pianos. When I stand in front of it and turn the crank for fifteen or twenty minutes, I'll at least have the satisfaction of hearing a tune."—Judge.

"My diamond tiara has been stolen!" exclaimed the star. "How much was it worth?" asked the press agent. "That's up to you," replied the star. "It ought to be worth at least a column."—Philadelphia Press.

MME. FRIEDA LANGENDORFF
PRIMA DONNA CONTRALTO
Concerts, Recitals, Oratorio
Sole Management: LOUDON CHARLTON, 868 Carnegie Hall

LUIGI VON KUNITS
VIOLINIST TEACHER
From October 1st, 1910, in
VIENNA AUSTRIA
AD HUSSEY
CONTRALTO
Management: HAENSEL & JONES, One East 42d St.
Personal Address: 122 West 114th Street Phone 5116 Marling

EFFA ELLIS
Illustrated Music Course. Keyboard Harmony
OLD BRANDEIS BLDG., OMAHA, NEBR
FRANCE ALDA
Prima Donna Soprano
Metropolitan Opera House
NEW YORK
Management: LOUDON CHARLTON 868 Carnegie Hall, New York

CLARENCE EDDY
THE WORLD FAMOUS ORGANIST
Will Make a Concert Tour
Throughout the United States and Canada During the Season of 1910-1911
ENGAGEMENTS NOW BOOKING
Management: HAENSEL & JONES, 1 East 42d Street
Personal Representative: THOMAS J. DONLAN, Colonial Building New York Boston

JOSEF LHEVINNE SEASON 1910-11
Wannsee-Berlin

THE MEHAN STUDIOS
Mr. and Mrs. JOHN DENNIS MEHAN
Mr. JOHN BARNES WELLS
Voice Development and Artistic Singing
STUDIOS OPEN SEPTEMBER 27, 1909
Telephone 1848 Columbus 79 Carnegie Hall, New York City

Eleanor McLELLAN
TEACHER OF SINGERS
Atelier Bldg., 33 West 67th St., New York. Phone, 4225 and 6845 Columbus
List of prominent pupils in Oratorio and Concert to be had on application

BERRICK von NORDEN
TENOR
307 West 98th Street Tel. 3904 River
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
Successors to the Wallace Bureau
1 West 34th Street, New York
ALICE PRESTON SOPRANO
Concerts, Recitals.

For Terms and Dates Address: MRS. FARRINGTON-SMITH, Tuxedo Park, N. Y. Telephone, Tuxedo
Highland Park College of Music
DES MOINES, IOWA
O. H. Longwell, Ph.D., Pres.; Frank Nagel, D.M., Dean.
Highest Artistic Standards Maintained. Musical education from beginning to completion in all branches. Distinguished Faculty. College has its own orchestra, school of opera producing complete operas; large Concert Hall; excellent board and room in own buildings. Write for catalog.

VICTOR MAUREL
VOCAL & SCENIC INSTRUCTION
14 WEST 68th ST.
NEW YORK



30 DOLPHIN AVENUE,
WINTHROP, MASS., September 3, 1910.
Phone 604-1.

Tributes of esteem continue to pour in from the highest artistic sources anent Cadman's latest masterpiece of lyric writing, the Japanese song cycle "Sayonara." Of the most recent date is a letter of greeting received by the writer from Alice Nielsen now sojourning in Italy, who expresses herself in the most enthusiastic terms of appreciation regarding the lovely musical contents of this unusual composition.

The attractively gotten up circular of Katherine Lincoln which has just reached this office contains enough enthusiastic press comment to make it doubtful whether the few dates still left open will begin to satisfy the great demand for her artistic services during the coming season.

Echoes from recent musical events give Miss Grant's reading of "Elektra" on three different occasions deservedly high praise. The first of these took place August 15 at the residence of Mrs. Julien d'Este at York Harbor, Maine, and was given in the form of an open air musicale. The second occurred August 21 at the Casino, Narragansett Pier, and the closing one also an open air event enlisted the assistance of Countess Thamara De Swirsky and was given August 29 at the North Shore Grill, Magnolia, Mass., in aid of the Sharon Sanitarium.

In recognition of her long term of service as organist at Tremont Temple Emilie Grant Wilkinson was presented with a diamond and gold brooch by members of the Temple. This occasion marked the close of her connection with the church in that official capacity, as her recently tendered resignation took effect August 30.

Felix Weingartner expresses himself more forcibly than elegantly in an article recently written for an Austrian journal regarding the modern tendencies in music. According to him this art is in a state of utter decadence and those of us who wish to drink at the fountain head of real inspiration must turn to the naively beautiful fancies of Mozart for musical purification, as it were. All true! But does Mr. Weingartner forget that every age creates its own needs and therefore its own art formula? Wise people in all walks of life declare this a transition period in human events. If so, then our modern art form is only an indication of the trend of affairs and as the pendulum usually swings equidistant in either direction it is not at all unlikely that Mozart redivivus in the form of a musical apostle of these times may even make an appearance ere very long.

C. LeRoy Lyon, one of the thoroughly prepared artist teachers of the Hubbard Studios, will begin his teaching

season September 6. His schedule for the coming season as announced in the attractively gotten up circular will keep him in the Boston Studio, 159 A Tremont street, from Tuesday to Friday of every week. Saturday he teaches at Ayer and Monday at Clinton, making a full week indeed for so young a teacher.

Helen A. Rowley, the capable principal of the Mt. Ida School for Girls, has just returned from a lovely summer spent in Europe. While abroad Miss Rowley purchased a number of interesting pictures to use as illustrations in the different studies.

The rhythmic cadence of the aeroplane and the twittering of the "bird men" (new term for aviators), hereabouts, now fills the air.

GERTRUDE F. COWEN.

A Book on Vocalism.

LINCOLN, Neb., August 1, 1910.

"Voice and Vocalism" is the name of a new book that came under the notice of the writer when in Lincoln, Neb.,



CHARLES F. H. MILLS.

recently. The author is Charles F. H. Mills, Mus. B., of the University of Nebraska School of Music. A very thorough examination of the work leads one to the conclusion that it is not for amateurs or pupils, or even to be used as a class text-book, but for the use of thorough teachers and for students of singing who want the utmost possible light on every phase of the art of tone production.

The book consists of 120 pages of text and voluminous illustration, the first seventy pages being devoted entirely to the anatomical side of voice production. It goes into minute detail, with illustration, of every muscle, chord, ligament, nerve, bone or tendon used in singing. The reason for this, Mr. Mills explains, is not that anyone can learn to sing by a study of anatomy, but that a thorough knowledge of the anatomy of the vocal mechanism is indispensable to teachers of singing who want to make the greatest possible advancement in their art. The heads of the first eight chapters of the book will give one an idea of its comprehensive scope: "The Vocal Constitution," "The Vocal Frame," "The Muscles of Respiration," "The Muscles of Tone Production," "The Muscles of Tone Qualification and Placement," "The Muscles of Pronunciation and Facial Expression," "The Nerves," "Resonance and Resonators."

The second part of the book deals exclusively with tone production, and the heads of the chapters will be an index to its general tendency: "The Breathing Process" (twenty-four subdivisions in this chapter), "The Registers of the Voice," "Tone," "Enunciation," "Inspiration" (thirteen paragraphs on mental inspiration and five paragraphs on physical inspiration), "Emotional Intensity and Bodily Effort." From all of which one can readily see, as Mr. Mills says in his preface, that "the book is written for the purpose of presenting the matter pertaining to vocal anatomy only . . . and no attempt is made to deal with the emotional side of singing." It is certainly a valuable book on this phase of the art and it is written by an authority of high professional standing, which makes it of all the more value both to teacher and singer.

OSCAR HATCH HAWLEY.

Song Profits Build a Block.

In 1865 William T. Rogers composed a song entitled "Cantilena." He sold it for \$50. Silas Brainard, of Cleveland, published it, and from the profits built, it is said, a mammoth business block on Euclid avenue. The sales are said to have reached the hundreds of thousands and that 80,000 copies were sold during the first six months after publication. The composer resides in a little room and ekes out a living by making violins. Verily the way of the unsophisticated composer with a jewel is hard.—American Musician.

George Carré Refused Opera Offers.

George Carré, the New York tenor, has refused offers to sing in opera this season in order to continue his concert work. He will have more engagements both in the West and South. Mr. Carré has several bookings closed for oratorio productions before the holidays.



FAELTEN

PIANOFORTE SCHOOL

CARL FAELTEN, Director

30 Huntington Avenue BOSTON

MT. IDA SCHOOL FOR GIRLS

6 Miles from Boston

A preparatory and finishing school for girls combining a delightful home life with exceptional opportunities for all-round development.

Advanced elective courses. College Certificate Privilege (without examination).

Music department in charge of eminent teachers in all branches.

Domestic Science—Resident Nurse—Gymnasium—Athletics under special director.

50 SUMMIT ST., NEWTON, MASS.

Mme. de BERG-LOFGREN

TEACHER of VOICE—"Garcia Method." Recital, Oratorio and Opera

Teacher of Bettina Freeman, formerly of the Boston Grand Opera Co.; Mrs. Doris Kessler, Seattle; Susan Darlington Peirce, California; Blanche Goulet, coloratura soprano; Alma Wallner, contralto soloist, Trinity Chapel, Broadway and 158th street, New York, and Charles H. Clark, bass, soloist First Universalist Church, Worcester.

Address: 70 Westland Avenue Tel., 3874-3 Back Bay

CLARA E. MUNGER

TEACHER OF SINGING

177 Huntington Ave., Boston.

KATHERINE LINCOLN

Solo Soprano

Management: Mrs. PAUL SUTORIUS, 1 W. 34th St., N.Y.

STUDIO: 1425 Broadway, Friday, Saturday, Monday

BOSTON: 514 Pierce Building

Christian HANSEN

Dramatic Tenor

Boston Opera Company Boston

Concert—Recital

Management: BURGSTALLER

521 Washington Street, Boston

Mr. & Mrs. ARTHUR J. HUBBARD

Vocal Instruction

No. 159a Tremont Street - - - Boston

FOX-BUONAMICI

SCHOOL OF PIANOFORTE PLAYING

Steinert Hall, Boston

SPECIAL SESSIONS BEGIN June 6

SPECIAL COURSE FOR TEACHERS

JOSEPHINE KNIGHT

Personal Address

4 Haviland Street

SOPRANO

SOLOIST BOSTON FESTIVAL

Orchestra 1907-08-09

Managed: G. W. STEWART

120 Tremont St. BOSTON

FLETCHER MUSIC METHOD

THE ORIGINAL AND ONLY PATENTED MUSICAL KINDERGARTEN

AND SIMPLEX SYSTEM OF AMERICA AND EUROPE.

EVELYN FLETCHER-COPP 31 YORK TERRACE, BROOKLINE, MASS.

F. N. WATERMAN

STUDIO: New Century Building

BARITONE

Teacher of Singing

Oratorios, Recitals

and Opera

177 Huntington Avenue, Boston

Gracia Ricardo's Recital in the Catskills.

In all her years of absence from her native land, it is certain that Gracia Ricardo (Grace Richards) never found a more beautiful retreat than the little mountain chalet in the Catskills, where Madame Ricardo spent the summer arranging her programs for the coming season. It was in her charming studio, Monday afternoon, August 29, that Madame Ricardo's friends in Onteora Park, assembled to hear a wonderful program. Gerta Sau Mell, the assisting pianist of the afternoon, played some solos as well as the accompaniments for Madame Ricardo. The program follows:

Recitative and aria, Vers nous reviens Vainquer.....	Verdi
Pastorale	Bizet
Madame Ricardo.	
Klavier Stück	Sinding
Gerta Sau Mell.	
Lachen und Weinen	Schubert
Er ist's	Schumann
So schnell vergessen	Tschaikowsky
Ich trage meine Minne.....	Richard Strauss
Von ewiger Liebe	Brahms
Madame Ricardo.	
Claire de lune	Debussy
Gerta Sau Mell.	
There Was a Lover and His Lass.....	Morley
My Lovely Celia	Muroe
Rubaiyat (MS.)	Zudie Harris Reinecke
The Swing (MS.).....	Zudie Harris Reinecke
Madame Ricardo.	

Very interesting were the manuscript songs by Zudie Harris Reinecke, especially the "Rubaiyat." At the conclusion of the program Madame Ricardo's friends re-demanded the Tschaikowsky number. Several of the guests regretted that the gifted singer gave only one Brahms song, for in Madame Ricardo the musical world has an exceptional interpreter of Brahms' lieder. Yet, the versatility of Madame Ricardo's art made this seem true of the aria, the other lieder and the dainty little "Swing Song" with which she closed her program. Among Madame Ricardo's guests were: Mark Knight-Wood, Perry Averill, Jennie Dutton Greene, Ellen Churchill Semple, Ruth McEnery Stuart, Henry McDowell, Mrs. Henry McDowell, Miss Flint, Miss Wakeman, Mrs. William Hedges, William Hedges, Mrs. William Bosworth, William Bosworth, and Mrs. Herman Lewis.

An Interesting Report.**From the United States Consular Reports.**

As a large share of the \$1,350,000 imports of musical instruments into the United States last year came from Austria, the following notes on their manufacture may be of interest:

Musical instruments to the value of \$152,029 were shipped last year from the town of Graslitz, in the Carlsbad consular district, to the United States. In 1908 the shipments amounted to \$112,399 and in 1907 to \$178,910. A large proportion of the inhabitants of the village, numbering about 15,000, is engaged in the manufacture of brass horns, trumpets, bugles, cymbals, etc. There are 11 concerns which employ 20 to 210 men in the factory and for which hundreds of men, women and children work at home. In addition, there are 130 master makers of musical instruments, who employ 756 workmen. The total number engaged in the industry is about 4,000. The hours of labor in the factory are from 7 a. m. to 7 p. m., with half hour midmorning and midafternoon resting spells and an hour at noon for dinner. The wages range from 12 to 30 crowns (\$2.43 to \$6.09) a week, depending on the skill of the workman.

Brass and brass tubing for the horns are imported mostly from England and Germany. They are worked into

form by hand, the tubes being filled with lead and hammered into shape. Some automatic machines are employed in the manufacture of mouthpieces, but the finer grades are all cut by hand tools held stationary while the material is revolved rapidly by machinery. The engraving and marking are hand work.

In addition to exports to the United States, large quantities of the Graslitz musical instruments are exported to England, Germany, France, Italy and Canada. A part of the output of the factories finds its way to Markneukirchen, a nearby town in Saxony, whence it is shipped to foreign countries by manufacturers and wholesale dealers.

The business of musical instrument making has been developed at Graslitz for the last hundred years. Children of the factory employees are trained for the work from their youth and many attend the school where practical and theoretical instruction in regard to it is given by experienced instructors. This institution was established in the village in 1865 and came under Government control in 1883. The training includes the following courses: (1) Elements of the theory of music; (2) easily comprehended statements of the actual laws which govern the construc-

JUST PUBLISHED
1910-11 ISSUE
American Musical Directory
ELITE EDITION
AN INDISPENSABLE VOLUME
Delivered on receipt of
== \$3.00 ==
LOUIS BLUMENBERG, Publisher
437 Fifth Avenue, New York

tion of the tones in stringed and brass instruments; (3) elementary work in vocal instruction; (4) instruction on violin, cello and double bass; (5) instruction in flute, oboe, clarinet and bassoon; (6) instruction on trumpet, French horn and trombone. Special attention is given to the technical part of the manufacture. Pupils must be 10 years old and of good physique. The school has an attendance of about 300. Graslitz is so musical that four fine symphony orchestras can be assembled at a moment's notice. Each man will play an instrument of his own manufacture.

In addition to this industry, a large manufactory of musical instrument toys is located in the village. A force of 800 employees turns out a vast quantity of miniature violins, horns, trumpets, trombones, poggums and specialties. Nearly all the work is done by machinery. As an illustration, an automatic machine recently installed produces nine completed poggums a minute. The United States is the largest consumer of these toys. Raw material is secured from local sources.

Bertha Yocum to Play in Concert.

Bertha Yocum, the pianist and teacher, is to play in concerts and recitals this season. Miss Yocum is under the management of Marc Lagen.

Cincinnati College of Music.

The College of Music of Cincinnati began its thirty-third academic year Tuesday, September 6, and students from all over the country were enrolled for musical study. Few changes of any kind occurred in the faculty. Giacinto Gorno, a younger member of the illustrious family, has been added to the voice department of the college, while Celeste Seymour, the clever young violinist and teacher, will assist in the violin department, especially for colony work. Harry Kopp, well known in musical circles, will teach cello, and Lillian Kreimer, graduate '09, will teach piano in the colony department.

The school of opera, while always an important feature of the college work, because of the opportunity thus provided singers who entertain hopes of ultimately making a success in grand opera, is becoming more and more recognized as a school where opera training according to the best tradition may be acquired. Two grand operas will be studied for performances this year, the titles to be announced later.

A series of faculty concerts will be given with orchestral accompaniment under the direction of Albino Gorno, while the usual Saturday noon and perhaps more of the students' evening recitals may be put on. The college chorus and orchestra concerts in Music Hall, which have become so popular with music lovers as to be awaited with obvious signs of anxiety by the large audiences which attend, will present many new works on the programs offered.

During the vacation months the Odeon has been beautifully decorated, and a new system of lights installed, which has greatly increased its attractiveness.

With the influx of new students from distant cities to the College of Music this week, there also occurs the departure of many others whose training has fitted them for their life work, and who will continue to spread the influence of their alma mater in other conservatories and seminaries. Inez Monfort will return to Maryville College, Tennessee; Lucy Logan Desha and Mabel Mott to Lucy Cobb Institute, Georgia; May Grenshaw to Laredo Seminary, Alabama; Beatrice Brumlove to Baylor College, Texas; Angelo Davidson to Martha Washington College Conservatory of Music, Virginia, and Grover Tilden Davis will leave next week for Connecticut, where he becomes master of music in the exclusive Hotchkiss College.

Florence Austin and Company to Tour.

Manager Marc Lagen is booking Florence Austin for an extended tour of the United States and Canada. Miss Austin has many engagements for recital work, but these will not interfere with her concert tour, inasmuch as they are all arranged so that the dates fit in with those of the tournee. Many of the bookings for this violinist are return engagements, proving that she is a thoroughly established artist.

Miss Austin will be accompanied on her tour by Frida Windolph, the coloratura soprano, and Bertha Yocum, pianist.

Sarto's Atlantic City Engagement.

The engagement of Andrea Sarto, the baritone, at the Steel Pier, in Atlantic City, has been extended until September 18. The artist is in fine voice and, as usual, his singing arouses stirring enthusiasm.

The city fathers of Vienna have decided to erect a tomb in honor of the famous prima donna, Marie Wilt, who died nineteen years ago.



INTRODUCTION OFFER
FIVE NEW VOLUMES OF THE MUSICIANS LIBRARY
51 Volumes Issued (5 in Press)

The Masterpieces of song and piano music in a series of splendid volumes edited with authority; engraved, printed, and bound with surpassing excellence. Price, per volume: Paper, \$1.50. Cloth, Gilt, \$2.50. **Introduction prices in paper binding, until publication, \$1.**

Any one volume with THE MUSICIAN for one year, \$2.25.

Your choice of any three volumes of this group, \$2.70; with THE MUSICIAN, for one year, \$4. Canadian orders, including THE MUSICIAN, 25 cents extra for postage.

NOTE.—Three or more volumes of this group may be ordered at the rate quoted above, 90 cents each.

THE MUSICAL COURIER says: "The Musicians Library is a boon to the musician; it is not only the Musicians Library, but it is a library for all people who believe in music, who are fond of the art and who cherish musical ideals; and for such the Oliver Ditson Company has done something far above the average in issuing these classics."

Descriptive booklets, with portraits of editors and tables of contents of volumes published, sent free on request.

OLIVER DITSON COMPANY : : BOSTON

JOHANNES BRAHMS

Selected Piano Compositions. Edited by Rafael Joseffy (with a preface by James Huneker).

EDVARD GRIG

Piano Lyrics and Shorter Compositions. Edited by Bertha Ferring Tapper (with a preface by Samuel Swift).

SONGS FROM THE OPERA FOR TENOR

Edited by H. E. Krehbiel.

RICHARD STRAUSS

Forty Songs. For High Voice. For Low Voice. Edited by James Huneker.

**GIORGIO M. SULLI**

Teacher of Carmen Melis, Clara Clemens, Reinhold von Warlich, Mario Sammarco, etc.

VOCAL STUDIO: 1425 Broadway, New York
 (Phone, 2702 Great)

Wednesdays-Saturdays only, during Summer.
 Public Recitals in Mendelssohn Hall
 throughout season.

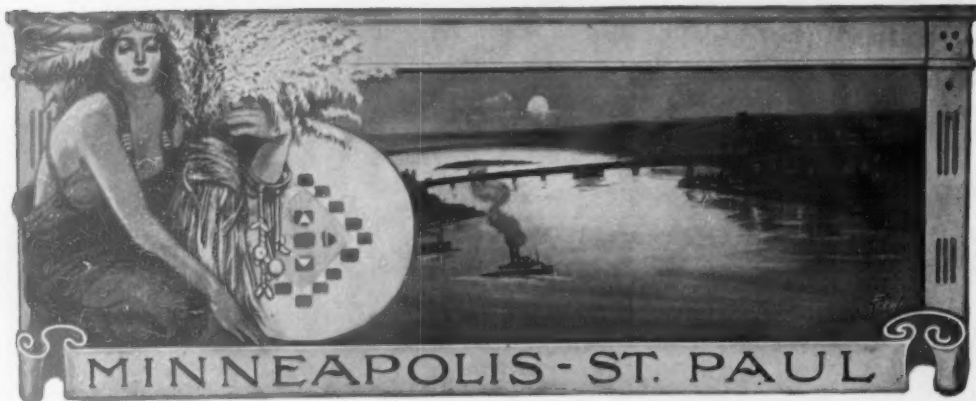
WRITE FOR CIRCULARS
HARDMAN PIANO EXCLUSIVELY USED

HUGH ALLAN

BARITONE
For Concerts and Recitals
 Under Direction of WALTER ANDERSON, 8 West 38th St., City
 Phone 349 Murray Hill

New York College of Music

128-130 East 58th Street
 (Formerly ALEX. LAMBERT)
Directors: Carl Hein, August Fraemcke
 Private instruction in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence.
SPECIAL DEPARTMENT FOR BEGINNERS
 All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.
 Students received daily Catalog sent on application



TWIN CITIES, September 3, 1910.

Mr. and Mrs. James A. Bliss have returned from Chicago, where Mr. Bliss has been teaching piano in the Sherwood school during the absence of William H. Sherwood at Chautauqua.

Jessica De Wolf is in the "Wilderness" on the shores of Rainy Lake. Mr. De Wolff is with her, also Mr. and Mrs. Gates, of St. Paul. They are doing some gunning and are delighted that not even a sound from civilization can penetrate, although the mail arrives twice a week.

Dr. William Rhys-Herbert is in New York for a few days.

Ella Richards, Max Dick and Mrs. Dick gave a chamber music recital Friday evening in Lindstrom. Mr. and Mrs. Dick are coming to St. Paul this month.

The fall term of the Minneapolis School of Music, Oratory and Dramatic Art opens September 6 and there is promise of unusual activity for the coming season. The enrollment for last year was 736 and the large number of inquiries received and the many registrations already booked by directors William H. Pontius and Charles M. Holt are strong indications for a greatly increased attendance. Nearly all of the teachers have returned from their vacations. Margaret Gilmor is back from her year's study in Berlin, Mrs. Kendall, in Leipsic, Signa C. Olsen, in Berlin and Jean Koch in Dusseldorf, Germany, will all return by September 15. Members of the faculty, including Wilma Anderson-Gilman, pianist; Margaret Gilmor, pianist; Maud Meyer, soprano; Donald N. Ferguson, pianist; Jean Koch, violinist; Maude Peterson, pianist; Vera Giles, pianist, and Lulla Glimme, pianist, advanced pupil of Carlyle Scott, are announced for early recitals. The first students' reception will occur September 30.

Margaret Gilmor, of the piano department of the Minneapolis School of Music, Oratory and Dramatic Art, who has spent the past year in Berlin making a special study of the Leschetizky method with Madame Malatesta and Howard Wells, returned last week and will resume her classes.

Lillian Wright, pupil of William T. Spangler, and a graduate of the piano department of the Minneapolis School of Music, Oratory and Dramatic Art, has been appointed a member of the faculty of Concordia College, Moorhead, Minn.

William H. Pontius, director department of music of the Minneapolis School of Music, Oratory and Dramatic Art, has just returned from an extensive canoeing and fishing trip. With tent and supplies Mr. Pontius canoed through Bimidi Lake to Wolfe, Andrusia, Cass, Winnebigoosh and Leech. These lakes are connected by the Mississippi River. The course was about 150 miles.

Signa C. Olsen, of the piano department of the Minneapolis School of Music, Oratory and Dramatic Art, has

been in Berlin for the past four months coaching with Zadora in interpretation, and Howard Wells, the authorized Berlin representative of the Leschetizky method, is now touring through Germany, England, Holland, Belgium and Switzerland with Madame Leginska, with whom she is taking special work in advanced technic. Miss Olsen will return in October.

Hortense Pontius has been appointed a teacher in the piano department of the Minneapolis School of Music, Oratory and Dramatic Art.

Mr. and Mrs. Charles M. Holt have returned from a two weeks' camping trip in Yellowstone Park.

Evening classes in oratory and play rehearsing at the Minneapolis School of Music, Oratory and Dramatic Art will organize this week. MARION COE HAWLEY.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., August 29, 1910.

The stimulating weather of the last few days has brought everyone to realize with alertness, the approaching musical season containing many hopes and prospects. Perhaps the greatest interest surrounds the progress of the symphony orchestra situation, wherein every one should indeed be most sincere and unprejudiced. The Kansas City Musical Club's initial efforts to establish a permanent orchestra here, have been of great importance. The club's year book just received lists this very interesting item in the secretary-treasurer's report: "In reserve for promoting fund (orchestra)—\$2,000." This, with the orchestral movement started by Mrs. G. W. Fuller, president of the club, in securing pledges to the amount of \$16,700, is a most encouraging basis for more work which should be accomplished this season.

The W-M management has much in store to attract the musicians and music lovers here the coming season. Besides the regular concert series comprising seven concerts with the following soloists: Alessandro Bonci, Antonio Scotti, Kirkby-Lunn, Flonzaley Quartet, Liza Lehmann and others to be announced later, there will be six extra concerts with such artists as Schumann-Heink, Mischa Elman, Sembrich, Galski and Alice Nielsen, also a couple of novelties. Perhaps a symphony orchestra series of seven concerts will be added to the many events booked by the management, including such orchestras as the St. Louis, Cincinnati, Minneapolis, Thomas and New York. But a great deal involves this series which can only be left with a (?).

Earl Steward, manager of the Shubert Theater, makes announcements for the lovers of opera. The French Grand Opera Company and another opera organization are attractions to be counted on.

Paul Baltz, tenor, will sing at the Jewish Synagogue, Linwood Boulevard, in the future. Mr. Baltz will also

continue his work with the quartet at Westminster Congregational Church.

Mrs. Huff, contralto, will be the soloist this season with the chorus choir at the First Baptist Church. Her work is always very artistic.

Through the friendliness of Arthur Hartmann, whom Kansas City so greatly admires, the noted composer Debussy and "our" Carl Busch have exchanged letters and greetings.

The writer greatly appreciates an autograph photo from Paris of Louise Rieger, coloratura soprano, whose career Kansas City is so closely watching.

Julius Osier, composer, announces a new suite for orchestra. An early hearing will be much appreciated, as this work has been eagerly awaited.

A message from Rudolf King, in London, announces his return here the middle of September.

Hiner's Band will play an important part in the program of entertaining Theodore Roosevelt next Thursday. Kansas City can indeed feel proud of Hiner's Band and the part in the program that it will take.

JEANNETTE DIMM.

MULTITUDE GREETS MELBA IN HALIFAX.

[By Telegraph to THE MUSICAL COURIER.]

HALIFAX, N. S., September 2, 1910.

Melba opened her Canadian-American concert tour at Halifax tonight to the largest audience ever assembled in the city. The crowd began to assemble in front of the theater at noon. Every seat in the house was taken and two hundred extra chairs were placed on the stage. Every inch of available standing room was taken at \$2 and \$3. The greatest enthusiasm prevailed. Melba was recalled again and again. FREDERICK SHIPMAN.

A Chicago Critic on "Elektra."

The Chicago Tribune, with lamentable lack of reverence, gives the following description of a lecture on Strauss's "Elektra" by Ernest Hutcheson, the pianist:

Right here's where Elektra dug up the hatchet and hit her mother three times in the face.

Then the piano went: Zipp-zipp-pr-r-r-tt-ttzzz-kerblufferrrrrr-bo-o-om-smashsh!

The audience listened for two hours to explanations of why Richard Strauss wanted a horrible discord here and a gruesome minor there. Mr. Hutcheson told all about the troubles Elektra got into before he began to play; then he illustrated on the piano how Richard Strauss said the same things in the orchestra score.

He just had to write it that way because the story of Elektra is so dreadful, you know.

It took eighty-seven pages of contrapuntal devices and polyphonic progressions to work Elektra up to killing her mother, but after Hutcheson played a page and a half of the stuff the audience wondered that she didn't do it sooner.

FIRES GRAPESHOT AT KEYS.

You know after Clytemnestra had Agamemnon murdered she couldn't sleep nights, and had terrible nightmares, he said. You'll notice that this passage is made up of a lot of dominant sevenths of a wrong bass. It's perfectly gruesome, I warn you of that right at the start, but I'll not spare you, because I want you to know exactly what Strauss is in this opera.

Then the pianist gathered up a handful of notes right under the book, rolled them between his hands into a solid wad, and slammed it at the lowest octave.

By the time the top register had been reached the piano—guaranteed perfectly safe for a lady to drive under ordinary circumstances—had shied around three points to starboard. But the audience agreed they understood exactly what Strauss is in "Elektra."

Cecil Fanning at Bar Harbor.

The fact that Bar Harbor has not been surfeited with music this summer was demonstrated by the large and enthusiastic audience which greeted Cecil Fanning on September 3 in the Building of Arts. Mr. Fanning's singing was received with marked appreciation and after his last group of songs he was recalled five times. From Bar Harbor Mr. Fanning and Mr. Turpin go to Lenox and Pittsfield to fill recital engagements.

THOMAS J. KELLY Teacher of Singing
Suite 204-205 Boyd Theatre Building, Omaha, Neb.
In Europe till September 15th

HUTCHESON.

Management:
LOUDON CHARLTON
866 Carnegie Hall, New York

STEINWAY PIANO

WILLIAM H. PONTIUS, Director Department of Music **CHARLES M. HOLT, Director Department Oratory and Dramatic Art**
MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART, Minneapolis, Minn.
Largest and most reliable school in the Northwest. All Branches. Faculty of 44. School building has splendid recital hall with stage for acting and opera. Send for illustrated catalog C.

MME. B. HESSE-SPROTTE, Contralto
CONCERTS, ORATORIOS, RECITALS, TEACHER OF VOICE. Late of the Opera at Wiesbaden, Mainz, Düsseldorf.
Studios in Minneapolis and St. Paul. Management of Northwestern Concert Direction.

NORTHWESTERN CONSERVATORY

MINNEAPOLIS
Departments of Music, Art and Expression
PUPILS RECEIVED AT ANY TIME

FACULTY—Thirty-four experienced instructors—many of them professional artists of wide reputation
COURSE—Private and class instruction in all departments, from elementary to post-graduate work

NORMAL CLASSES

O. A. EVERS, President



St. Louis, September 1, 1910.

Agnes Petring, the dramatic soprano, leaves shortly for Winona Lake, Ind., where she will attend the eighth annual convention and chautauqua of the International Lyceum Association, of which she has lately become a member. Although Miss Petring is a resident of St. Louis she spends the greater part of her time during each concert season in New York City and vicinity and this winter her engagements again will take her to the East early in January. It was hoped by many St. Louisans who know of Miss Petring's many successes abroad and in her own country that she would have found an opportunity to give them a chance to hear her since making such a name for herself in other places. Especially those who have heard her sing of late are anxious that she should appear in her home city, as her voice has been enriched with much study and practical application to her work, which ranks her among the most noted singers of our time. Not only does she sing with a wonderful range and exquisite quality of voice under the most perfect control, but her songs speak to the soul and tell the story the composer has conceived most perfectly through Miss Petring's finished art. The music lovers of St. Louis may well look forward to the time when either at home or abroad they may have the pleasure of hearing this gifted artist.

The Apollo Club is planning some very interesting programs for the coming season and expects to present some of the great artists at its concerts. The first one will give the public an opportunity to hear Gracia Ricardo, the American soprano, who is this season to appear in America for the first time, having thus far confined her efforts to the old country, where she has met with phenomenal success. Madame Ricardo's repertory embraces a wide range of song, as she is at home in Italian and modern French opera; the classic German lieder; modern German, French and English songs and oratorio. On the same

program will be heard Boris Hambourg, the violoncellist, who is considered the rightful successor to Alfredo Piatti. He is a Russian and of musical extraction, having known nothing else since early childhood. His career has been thus far most interesting and successful and St. Louis is fortunate in having in anticipation the pleasure of hearing one of the few great violoncellists. It is reported that the other succeeding concerts will be equally interesting and attractive.

Nathan Sacks, director of the Sacks School of Music, is enlarging the faculty and also the capacity of the school for the fall and winter sessions. Several new teachers have been added to the piano department, among whom is Okla Harris, a graduate from the Sacks School. Miss Harris is from Fayette, Mo., and her academic training was received at the Kirksville Normal and Howard Payne College. She is an excellent pianist and her playing shows a refined touch, repose and musical intelligence. Her temperament and expressive qualities com-

the forming of an operatic club to this end, which has met with much success and appreciation from the public. Graves Thompson is a composer and a musician, who, having been chosen for second place in the vocal department of the Sacks School, must be qualified for the work or the position would not have been offered by the management, which is well qualified to make a wise choice in the selection of the faculty for the school, which has won such a splendid following since its organization. A catalogue of a very attractive nature is being issued.

ISOBEL McCARMICK.

Arthur van Eweyk Here.

Arthur van Eweyk, the Dutch-American baritone, who will make a concert tour this coming season, a rived in New York Tuesday of last week aboard the steamer Tiltgln from Copenhagen. Mr. Van Eweyk left immediately for Milwaukee, where he is visiting friends. The singer will be heard in the Eastern cities during the autumn and winter.

Christine Miller Engaged by Mendelssohn Club.

The Mendelssohn Club of Chicago has engaged Christine Miller, the popular Pittsburgh contralto, for its most important concert this winter, set for February 16.

My country, 'tis to Me
You owe all fealty—
Sing! blast you, sing!
Down with democracy,
Cant and hypocrisy,
Hail Theocracy,
Hail to the King!
—Evening Sun Minstrel.

Nuremberg has collected 100,000 marks (\$25,000) for the erection of a Beethoven monument.

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials; Gertrude Hüssner, William Bauer, Signor A. Liberati.

WANTED

A FAMOUS EUROPEAN VIOLINIST is open for engagement as director of Violin Department in Conservatory or Musical Institution in America. Address for particulars: "Violino," care of MUSICAL COURIER.

TO LET

TO LET—Studio in Metropolitan Opera House to sublet part time. Extra suite for musicales. Write for appointment, Miss Gildner, 1425 Broadway, New York.



PIANO INSTRUCTION AND
TECHNIQUE A SPECIALTY

FREDERIC MARINER

NEW RECITAL STUDIO:
250 West 87th Street, New York
at Broadway

EVERETT PIANO USED

GORINNE PAULSON

In Berlin Until October 1st
Residence: 3318 Lafayette Avenue OMAHA, NEBR.

SARTO Baritone
Concert, Oratorio, Recitals

Management: ANTONIA SAWYER, 251 West 44th Street
Personal Address: 1273 Lexington Avenue, New York

MARY JORDAN FITZ-GIBBON

CONTRALTO
THE MEHAN STUDIOS, CARNEGIE HALL

MORAWSKI

WILL LOCATE IN NEW
YORK NEXT SEASON

TOLLEFSEN TRIO { **MME. SCHNABEL-TOLLEFSEN**
CARL TOLLEFSEN
VLADIMIR DUBINSKY

CONCERT TOUR BOOKING

Exclusive Management: **WALTER R. ANDERSON**, No. 5 West 35th Street, NEW YORK CITY

VOXIN THE MOST UNIQUE AND THE ONLY PREPARATION OF ITS KIND IN THE WORLD
VOICE TONIC In Use Since 1858
RESTORES A GOOD VOICE; MATERIALLY IMPROVES A WORN OR POOR ONE.
Send \$1.00 direct to us for sample bottle (tablets), a month's supply, and thus
PREPARE YOURSELF FOR THE COMING SEASON OF HARD WORK.
Dept. A, **LEMARC PHARMACEUTICAL COMPANY**, 76 Pine St., New York



ALESSANDRO BONCI

The World Famous Tenor, King of Bel Canto
Concert Tour, Season 1910-11

MANAGEMENT:
HAENSEL & JONES, 1 East 42d Street, - - New York
(By Special Arrangement with A. CARBONE, Carnegie Hall, New York)
KNABE PIANO USED

MISCHA ELMAN

Management: **QUINLAN INTERNATIONAL MUSICAL AGENCY**, Successors to the Wolfsohn Bureau
1 WEST 34th STREET, NEW YORK

During the baritone's excruciating performance several of the guests discovered that it was time they were getting home. "I tell you," said one man to another as they emerged from the dimly lighted hall, "I envy that fellow

who was singing." "Envy him!" echoed the other. "Why, his was about the poorest voice I ever heard." "It's not his voice I envy, man," was the reply. "It's his tremendous courage."—San Francisco Argonaut.

"Now, professor, you have heard my daughter sing, tell me what I ought to do with her." "Sir, if I told you what you ought to do with her the law would hold me as an accessory."—Houston Post.

ROYAL CONSERVATORIUM of MUSIC in LEIPSI

Own building with one large concert hall and two small halls, also fifty teaching rooms. Founded by F. Mendelssohn-Bartholdy in 1843. Yearly attendance, 950 students of all countries. Students received at Easter and Michaelmas each year, but foreigners received at any time, in accordance with page 9 of the regulations.

The course of tuition includes every branch of musical instruction, namely: Piano, all stringed and wind instruments, organ, solo singing and thorough training for the opera, chamber music, orchestra, and sacred music, theory, composition, history of music, literature and aesthetics.

Prospectus in English or German sent gratis on application.

Director of THE ROYAL CONSERVATORIUM of MUSIC DR. ROENTSCH

SHREVEPORT LA. SCHOOL OF MUSIC

MR. and MRS. E. H. R. FLOOD, Directors. Catalogue. All Branches

STUDIOS KIMBALL HALL RAGNA LINNE DRAMATIC SOPRANO

For Terms and Dates, address Musical Agency, E. A. STAVRUM, Mgr. 370 N. W. HALL, CHICAGO

Master School for Violinists. MICHAŁEK

BOHUMIL MICHAŁEK, Director. The most rigid, searching investigation will result in a strong confirmation of the fact that our Violin School is immeasurably superior to any similar institution in this country. Year book mailed free. FINE ARTS BLDG., CHICAGO.

Edward J. Freund, VIOLIN VIRTUOSO

Management: Martin Frank 24 Adams St., Chicago, Ill.

Walter SPRY CONCERT PIANIST

Director, Walter Spry Piano School Fine Arts Building Chicago, Ill.

PROCURE ENGAGEMENTS, Use the

American Musical Directory

Which gives the Addresses of MUSICAL SOCIETIES, CLUBS, Etc.

Price, \$3.00 Delivered

437 FIFTH AVENUE NEW YORK

Telephone: 4202 Murray Hill

THE AUDITORIUM HOTEL

Michigan Boulevard and Congress Street, Chicago For twenty years the leading hotel of the city, will be carefully maintained in that Leading Position by its NEW MANAGEMENT which went into effect October 1, 1909. Upward of \$300,000 have been expended for improvements, new plumbing, decorations and furniture. The restaurants have been refitted and newly decorated. Cuisine and service unexcelled.

T. J. TALTY, Manager

Theory FRANK WALLER Accompanist Organist Memorial Church of Christ Room, Bress 2301 629 Fine Arts Bldg., Chicago, Ill.

Dr. WILLIAMS Bass Carver Exclusive Direction: THE PHILIP RAY AGENCY Steinway Hall, Chicago

ELIZABETH PILLOW OLIVER SOPRANO South Side Studios: 1000 Washington Avenue CHICAGO, ILL. Pupil VOICE Production

VITTORIO CARPI VOCAL TEACHER IN FOUR LANGUAGES Florence Via del Coute 7, P. 2 do.

Songs by ALEXANDER MacFADYEN "LOVE IS THE WIND" "INTER NOS" "A BIRTHDAY SONG" "THE SEASONS" "YE WHO HAVE YEARNED ALONE" "SPRING SINGING" The John Church Co., New York

GIOVANNI CASTELLANO Maestro di Canto ISPIRATORE, REPERTORIO, PERFEZIONAMENTO, VIA VINCENZO MONTI 49, MILANO

MARY A. COX VIOLINIST American Conservatory, Kimball Hall Building East 10th Street, 3552 Hyde Park Chicago, Ill.

MORTIMER WILSON Theory and Composition LEIPSI HAYDNSTRASSE 3

ALTA MILLER, Soprano Concerts, Recitals, Teaching. 1707 NINMAN AVE., EVANSTON, CHICAGO Telephone, Evanston 318

Georgia KOBER PIANIST Pupils Accepted SHREVEPORT LA. School of Music Chicago, Ill.

CHICAGO MUSICAL COLLEGE Now in its NEW HOME Facing the Lake Front Park The finest building of its kind in the world. Valuation \$1,000,000.00. Housing the largest of all institutions of Musical Learning.

Containing ZIEGFELD HALL An Ideal Auditorium ALL BRANCHES OF

Acting MUSIC Expression Opera Modern Languages

Acquisitions to the Faculty: ANTON FORSTER—The Eminent Pianist and Instructor of Berlin ALEXANDER DEBASI—The Famous Hungarian Violinist MAURICE DEVIRES—The Renowned Vocal Instructor, formerly Leading Baritone, Paris Grand Opera and Metropolitan Opera Co., New York.

Founded 1897 Dr. F. Z. ZIEGFELD, President New Chicago Musical College Building, 246-7-8-9 Michigan Boulevard, Chicago CATALOG MAILED FREE

THEODORA STURKOW RYDER Pianist 4715 Lake Avenue, Chicago, Ill.

CORDELIA W. HULBURD PIANIST Grand Forks N. D.

PAUL W. McKAY BASSO CANTANTE Concerts, Oratorio, Recitals Address: 2987 Michigan Avenue, Chicago, Ill.

LUCILLE TEWKSBURY SOPRANO Oratorio, Concerts, Recitals Address: 1482 East 84th Place Chicago, Ill. Management: E. A. STAVRUM, Steinway Hall

The JENNETTE LOUDON School of Music Special Course for Children—Advanced Pupils 629 Fine Arts Building, Chicago, Ill.

ALFRED HILES BERGEN BARITONE

Director VOCAL DEPARTMENT, VALPARAISO UNIVERSITY. The Week-End at 419 Fine Arts Building Des. Phone, 6881 Lincoln

YOCUM PIANIST

Direction: MARC LAGEN 434 Fifth Avenue New York

FAY CORD SOPRANO

MARC LAGEN 434 Fifth Avenue NEW YORK

ETTA EDWARDS

Formerly of Boston Voice Culture and Repertoire 5614 Madison Ave., Chicago, Ill.

MARY WOOD CHASE Concert Pianist

Author of "Natural Laws in Piano Technique." Director of MARY WOOD CHASE SCHOOL OF ARTISTIC PIANO PLAYING. 630 FINE ARTS BUILDING, CHICAGO, ILL.

BENEDICT CONTRALTO

Soloist, St. Bartholomew's Church MANAGEMENT. WALTER R. ANDERSON 8 West 38th Street, New York Phone 349 38th

BERGEY TENOR

Mrs. BERGEY, Pianist Teachers of Singing and Piano 600-601-602 Steinway Hall Chicago, Ill.

PEABODY CONSERVATORY of MUSIC

Harold Randolph, Director Baltimore Mt. Vernon Square ENDOWED, the Conservatory is able to offer exceptional advantages and maintain a Staff of 60 Eminent European and American Masters, including Otis B. Bolas, Ernest Hutcheson, Geo. F. Boyle, Pietro Minetti, Adella Formin, Harold Phillips, Free Scholarships given. Diplomas and Teachers' Certificates awarded. Tuition in all grades and branches. Circulars mailed.

Pittsburg Festival Orchestra

CARL BERNTHALER, Conductor

TOURING SOUTH—April and May

SUMMER NIGHT CONCERTS IN PITTSBURG—June, July and August

AVAILABLE THEREAFTER

For Southern Dates Address W. L. RADCLIFFE Star Building, Washington, D. C. Management: F. W. RUDY Highland and Center Avenues Pittsburg, Pa.

HARRIS, Jr. TENOR

136 West 44th Street, New York, N. Y. Recital, Concert Oratorio

KARLETON HACKETT TEACHER OF SINGING

Kimball Hall, Chicago

Grace Hall RHELDAPPER SOPRANO

Oratorio Concerts Recitals Haverwood, Pa. PITTSBURG, Pa. Tour of Southern States February and March

OTTO L. FISCHER CONCERT PIANIST

Management: Antonio Sawyer Musical Agency 251 West 88th St., Cor. Broadway Phone, Riverside 8; New York

JOHN B. MILLER TENOR

Steinway Hall, CHICAGO E. A. STAVRUM Direction

SHERWOOD MUSIC SCHOOL

Fine Arts Building, Chicago, Ill. Best Modern Principles of Artistic, Scientific and Practical Value.

Paderewski says: "I have read your work with liveliest interest and greatest pleasure. It is one of the most important additions to the pedagogical literature on pianoforte playing published for years."

The heads being: Piano, William H. Sherwood, Director; Vocal, Arthur Beraford; Organ and Theory, Walter Keller; Violin, Signor Antonio Frosolono; Public School Music, William ApMaddoc; Dramatic Art, Winnifrede W. Just; Gymnastic Dancing, Mabel R. Wentworth; French, Gaston Arnault, Ph.D.

Artist members of the faculty can be engaged for Recitals, Concerts and Musicales. SIBYL SAMMIS-MacDERMID DRAMATIC SOPRANO Fine Art Bldg. 5219 Hubbard Ave., Chicago, Ill.

FOLDING VALISE PRACTICE KEYBOARD

WRITE FOR CATALOG AND PRICES THEA. L. WHITEMFG. CO. 315 Englewood Ave. CHICAGO, ILL.

ARTHUR M. BURTON BARITONE

Fine Arts Building Chicago E. LUCILLE SOPRANO Address all communications to S. F. TROUTMAN 514th Avenue, Pittsburg, Pa.

Mrs. THEODORE WORCESTER CONCERT PIANIST

Address: 625 Orchestra Building, Chicago, Ill. STEINWAY PIANO USED

Gottschalk Lyric School

A comprehensive, well-graded Musical Education. Instrumental and Vocal, by Teachers exclusively attached to the School. Catalog mailed. KIMBALL HALL, CHICAGO, ILL.

Sig. ANTONIO FROSOLONO, Concert Violinist

712 Fine Arts Building Management: MME. FROSOLONO 1124 East 43d Street Chicago, Ill.

Ellis Clark Hammann PIANIST

1524 Chestnut Street, PHILADELPHIA, PA.

Grace Nelson SOPRANO

German, French, Italian, Norwegian, English 610 Fine Arts Bldg., Chicago, Ill.

THE Baldwin PIANO



"I Consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann
 "A great Piano! It satisfies me completely." —Pugno
 "A tone which blends so well with my voice." —Sembrich

THE BALDWIN COMPANY
 MANUFACTURERS
 142 W. FOURTH STREET, - CINCINNATI

STRASSBERGER CONSERVATORIES OF MUSIC

Established 1886. SCHOOL OF OPERA AND DRAMATIC ART



NORTH SIDE, ST. LOUIS, MO. SOUTH SIDE, GRAND AND SHENANDOAH AVES.

The most reliable, complete and best equipped Music Schools with the strongest and most competent Faculty ever combined in a conservatory in St. Louis and the Great West.

Reopens September 1st.

51 TEACHERS—EVERYONE AN ARTIST.

Among them are

Professors of the highest standard of Europe and America.

TERMS REASONABLE. CATALOGUE FREE.

Free and Partial Scholarships for deserving pupils from September on, and many other free advantages.

Academy of Dancing Reopens About Sep. 15th for Children for Adults.

The Conservatories Halls to Rent for Entertainments of every description for moderate terms.

NEW YORK GERMAN CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42d Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.

Instruction given in all branches of music from first beginning to highest perfection.

Thirty-eight of the most known and experienced professors. Special Departments for Beginners, Amateurs and Professionals.

Free advantages to students: Harmony lectures, concerta, ensemble playing, vocal sight reading.

TERMS, \$10 UP PER QUARTER. SEND FOR CATALOGUE.

AMERICAN CONSERVATORY

KIMBALL HALL BUILDING, Wabash Avenue and Jackson Boulevard, Chicago

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the seventy eminent instructors the following might be mentioned:

Piano—JOHN J. HATTSTAEDT, VICTOR GAWWOOD, ALLEN SPENCER, HENRIOT LEVY, SILVIO SCINTI.

Singing—KARLETON HACKETT, DAVID D. DEGAN, RAGNA LINNE, JENNIE F. W. JOHNSON, JOHN T. READ.

Organ—WILHELM MIDDELSCHULTE.

Violin—HERBERT BUTLER, ADOLF WEIDIG.

Theory—A. WEIDIG, ARTHUR OLAF ANDERSEN.

Public School Music—O. E. ROBINSON.

School of Acting—HART CONWAY.

JOHN J. HATTSTAEDT, President.

Catalogue mailed free.

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(The Metropolitan College of Music)

JOHN B. CALVERT, D. D., President. 212 W. 59th St., New York City

THE FACULTY AND EXAMINERS.

KATE S. CHITTENDEN, McCall LAWMAN, KATHARINE L. TAYLOR

HARRY ROWE SHELLEY, Wm. F. SHERMAN, GEO. COLEMAN GOW

R. HUNTINGTON WOODMAN, MARY FIDELIA BURT, DAY'S GREGORY MASON

PAUL SAVAGE, LESLIE J. HODGSON, MAY I. DITTO

H. RAWLINS BAKER, FANNIE GREENE, JOHN CORNELIUS GRIGGS

25th Season, Monday, October 3d, 1910

Send for circulars and catalogues KATE S. CHITTENDEN, Dean

LAWRENCE CONSERVATORY APPLETON, WIS.

A school of quality with noted specialists as instructors

WILLIAM HARPER, Dean

Send for Bulletin

THE MASTER SCHOOL OF MUSIC, Vocal Dept.

Including Sight Singing, Languages, Theory, History, etc.

MADAME AURELIA JAEGER assisted by EDWARD FALCK and eminent Faculty

98 Clinton St. BROOKLYN, N. Y.

CONCERT DIRECTION

HERMANN WOLFF

The World's Greatest Musical Bureau

GERMANY: BERLIN and FLOTTWELLSTRASSE 1

Cable Address: Musik Wolff, Berlin

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, including d'Albert, Ysaye, Ansorge, Thibaud, Kreiser, Sembrich, Riser, Van Rooy, Hekking, Carreno and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

Principal Agency for Music Teachers

LEONARD Berlin, W.

Schelling St. 6

CONCERT DIRECTION

Apply for Leonard's "Illustrated Musical News."



LUCIEN SCHMIT

Young Virtuoso Cellist

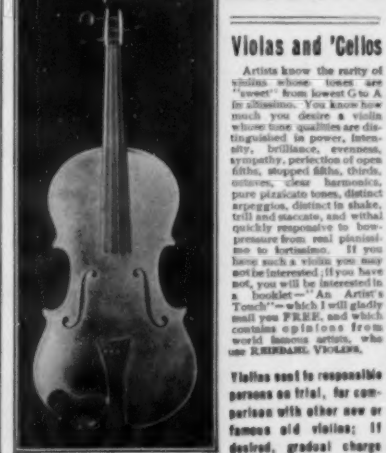
CONCERTS AND RECITALS

ADDRESS:

234 East 50th Street, New York

REINDAHL VIOLINS

and BOWS



Reindahl Grand Model, \$200.00

REINDAHL VIOLINS USED AND ENDORSED BY

Bernhard Liepmann, Kocian, Jan Kubicki

Chas. Gengenwein, Leonora Jackson, Emilie Seeger

F. E. Haberkm, Axel Storgaard, Fritz Krejci

S. E. Jacobsen, Hugo Hermann, Alexander Bull

Arthur Hoffmann

Violas and 'Cellos

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in altissimo. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliance, evenness, sympathy, perfection of open fifths, stopped fifths, thirds, octaves, clear harmonics, pure pizzicato tones, distinct staccato, distinct in shake, trill and staccato, and withal quickly responsive to bow-pressure from real piccolissimo to fortissimo. If you have such a violin you may not be interested. If you have not, you will be interested in a booklet—"An Artist's Touch"—which I will gladly send you FREE, and which contains opinions from world famous artists, who use REINDAHL VIOLINS.

Violins sent to responsible persons on trial, for comparison with other new or famous old violins; if desired, gradual charge accounts opened.

KNUTE REINDAHL

Alcilar, 318 Althausen Bldg.

26 East Van Buren Street

CHICAGO, ILLINOIS, U. S. A.



A.B. CHASE PIANOS

Artisanos

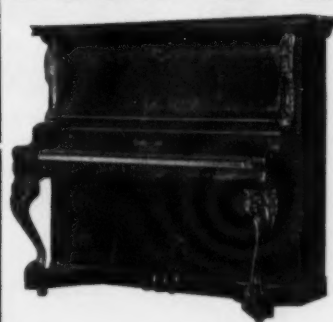
Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home

Factory at NORWALK, OHIO

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

BUSH & LANE PIANOS



A quality of Tone Which Will please the Most Critical

A Piano Which Will Stand the Test of Years of Usage

Case Designs Which Are Original Artistic and Beautiful

BUSH & LANE PIANO CO. HOLLAND, MICH.

THE STERN CONSERVATORY OF MUSIC

FOUNDED 1880

22a Bernburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director

Branch-Institute, Berlin-Charlottenburg, 8-9 Kantstr.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers.

Principal Teachers: Conducting HARMONY AND COMPOSITION—Gustav Buncke, Alexander von Fielitz, F. Geyer, Wilhelm Klatte, Prof. Arno Kleffel, Prof. Philip Ruefer, Prof. Carl Schröder, Josef Strinsky, Prof. E. E. Taubert, Arthur Willner. PIANO—Georg Bertram, Ludwig Breitner, Severin Eisenberger, Al. von Fielitz, Guenther Freudenberg, Ernst Hoffzimer, Emma Koch, Prof. Martin Krause, Clara Krause, Prof. James Kwast, Frieda Kwast-Hodapp, Dr. P. Lotzenko, Gustav Pohl, Prof. Ph. Ruefer, Martha Sauvan, Prof. A. Sormann, Theodor Schoenberger, August Spanuth, Prof. E. E. Taubert. SINGING—Frau Ida Auer-Herbeck, Eugen Brieger, Frau Marg. Brieger-Palm, Karl Mayer (Chamber Singer), Frau Prof. Mathilde Mailing (Royal Chamber Singer), Frau Prof. Selma Nicklass-Kempner, Nicolaus Rothmuhl (Royal Chamber Singer), Maestro G. Searneo, Wladyslaw Seidemann, Dr. Paul Bruns, Adolf Schultze, Sergei Klibansky, Alfred Michel. OPERATIC CLASS—N. Rothmuhl. VIOLIN—Prof. Gustav Hollaender, Sam Franko, Alexander Fiedemann, Max Grünberg, &c., &c. HARP—Frans Poenitz. ORGAN—Bernhard Irrgang, Royal Music Director. 'CELLO—Erich Hollaender, Eugen Sandow, &c.

Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

Royal Conservatory of Music and Theatre

DRESDEN, GERMANY

Fifty-Fifth Year, 1909-1910. 1,505 Pupils, 82 Recitals, 116 Instructors

Education from beginning to finish. Full courses or single branches. Principals admission times begin April and September. Admission granted also at other times

Prospectus and List of Teachers from the Directorium

HAZELTON BROTHERS PIANOS

THOROUGHLY FIRST-CLASS IN EVERY RESPECT

APPEAL TO THE HIGHEST MUSICAL TASTE

Nos. 66 and 68 University Place

NEW YORK

THE STEINWAY PIANOS

[GRAND AND UPRIGHT]
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

Factories: { Park Avenue, Borough of Manhattan
Jackson Avenue, Borough of Queens
Ditmars Avenue, Borough of Queens
Riker Avenue, Borough of Queens } NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London
Jungfernstieg 34, Hamburg, and
Koeniggratzstrasse 6, Berlin

They are also sold by our accredited representatives in all principal cities all over the globe

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

THE KNABE THE WORLD'S BEST PIANO

THE WORLD RENOWNED
SOHMER



The many points of superiority
were never better emphasized than
in the SOHMER PIANO of today

It is built to satisfy the most
cultivated tastes : : : : :

The advantage of such a piano
appeals at once to the discrimi-
nating intelligence of the leading
artists : : : : :

SOHMER & CO.

NEW YORK WAREROOMS:

315 FIFTH AVENUE
Corner 32d Street

THE VOSE PIANO COMPANY OF NEW YORK

JULIEN W. VOSE, President

IRVING B. VOSE, Vice-President

LEROY W. VOSE, Treasurer

OFFICES: 200 Fifth Avenue, New York

No connection with the Vose & Sons Piano Co. of Boston, Mass.

